

MUSICAL FETTER

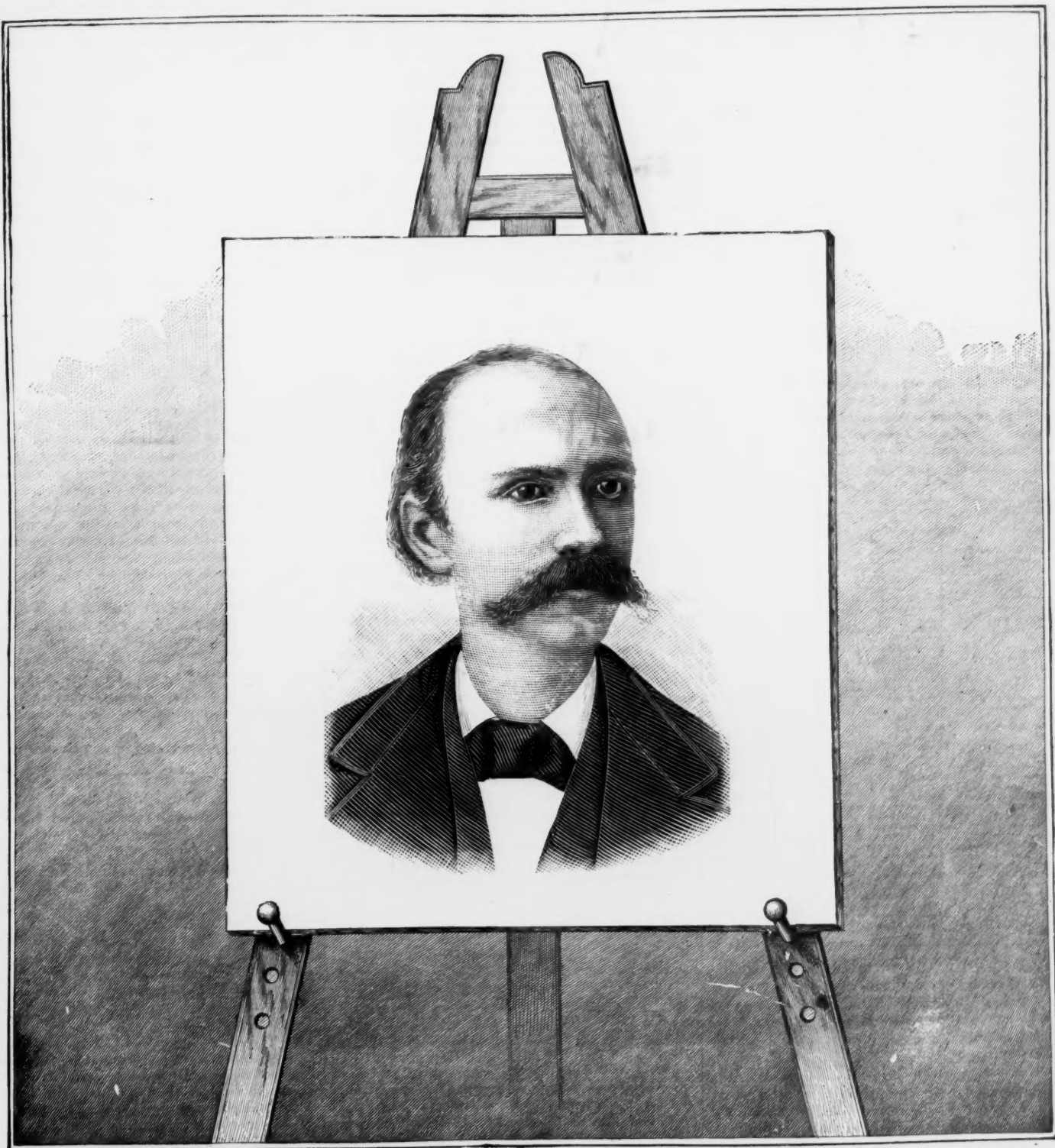
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. X.—NO. 14.

NEW YORK, WEDNESDAY, APRIL 8, 1885.

WHOLE NO. 269.



CALIXA LAVALLEE.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months \$20.00 Nine Months \$50.00
Six Months 40.00 Twelve Months 80.00
Advertisements for the current week must be handed in by 3 p. m. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, APRIL 8, 1885.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Sembrich, Christine Nilsson, Scalchi, Trebelli, Marie Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Kelllogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Muriel Celi, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donaldi, Marie Louise Dotti, Geisinger, Fursch-Madi,—a, Catherine Lewis, Zelle de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Veling, Florence Clinton-Sutro, Calixa Lavallee,	Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghlan, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Aruckie, Liberti, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebvre, Ovide Musan, Anton Udvardi, Alcun Blum, Joseph Koegel, Dr. Jos. Godoy,	William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallack, McKee Rankin, Boucicault, Osmond Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg.
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NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

THE disgraceful demonstrations of a Paris clique against our countrywoman, Mlle. Van Zandt, will, we believe, ultimately react in her favor. It will certainly do so when she returns to this her native country, which we hope will be as early as next season. Unjust attacks upon a true artist will always revert upon the offenders and will invariably result in favor of the person attacked.

SOLOISTS of any account ought not to tender their services gratuitously, except for charitable purposes. If they do so, they bear the market and depreciate their own value, as well as their artistic standing with the public. We notice that some of our better class of solo performers give their services in, presumably, this cheap way to Mr. Frederic Archer, the organist. They can only be moved to do so for the sake of the free advertising they expect to get. They should know by this time that the daily papers scarcely ever take any notice of Mr. Archer's organ recitals, and as far as the sickly puff is concerned that soloists receive in the paper of which Mr. Archer is the editor, it can be but of little value to them, as the paper has only a very limited circulation, and as every reader, from the fact that Mr. Archer is a concert-giver and editor at the same time, makes his own deduction of the sincerity of his criticisms.

AUGUST WILHELMJ, the celebrated violinist, who was to have appeared as soloist at the London Philharmonic Society on the 24th ult., has broken his engagement, and has thereby caused much comment and censure in the English papers. The reasons given for his conduct are various, some saying that he was ill, others that he had calculated on various different engagements during his London stay, which, however, had fallen through, and that it, therefore, was not worth Wilhelmj's while to make the journey from Wiesbaden to London for the sake of one single concert. Still others aver that Wilhelmj was loth to submit to the comparisons which he would inevitably have incurred through the simultaneous stay at London of Joachim, his only rival. Whatever the reasons may be, we now learn that the breaking of the engagement has not caused ill feeling between the directors of the London Philharmonic Society and Herr Wilhelmj, and that he is to play at one of their later concerts. This feature of the matter, at least, is pleasing.

FREDERIC ARCHER used his entire time last week in looking for printing mistakes in THE MUSICAL COURIER. So much was he taken up with this, for him useful and pleasant occupation, that he could not even write an alleged criticism on the public rehearsal and fourth Novelty Concert, which occurred a week ago last Monday and Tuesday, while his paper is dated the following Saturday. He will, therefore, finally come out twelve days behind THE MUSICAL COURIER with a criticism which he promises for next Saturday. This is journalistic enterprise with a vengeance! However, his indefatigable labors in behalf of our journal are sufficient excuse, as he was rewarded by finding three, entirely three typographical errors in a sixteen-page paper. This speaks alike well for the Lockwood printing establishment, at which THE MUSICAL COURIER is printed, and for Mr. Archer's powers of research. In fact, so impressed are we with the latter that we hereby offer him a position as proof-reader on THE MUSICAL COURIER whenever he shall, through the stopping of *The Keynote*, be obliged to look around for another position.

THE following correspondence explains itself and needs no comment on our part:

To Mrs. F. B. Thurber:

March 26,

DEAR MADAM—I inclose clipping from Monday's *Mail and Express*:

Will you do me the favor to inform me in writing (per bearer) if you made or authorized that portion of the paragraph which refers to my visit? Yours, obediently,

FREDERIC ARCHER.

F. Archer on the 29th received a note from that lady, of which the following is a copy:

March 29, 1885.

To Mr. Frederic Archer:

MY DEAR SIR—Your very peremptory demand for information has been received. I refuse to be made a party to your feuds. I am working for the advancement of music, while, it is well known, that both you and your journal, the *Keynote*, are the reverse of disinterested. Respectfully,

JEANNETTE M. THURBER.

The *Mail and Express* clipping referred to above is as follows:

A weekly musical journal, published in this city, contains an editorial on the American opera enterprise which, intended to be severe, is so clumsily written that it is simply a piece of rudeness toward the lady who is the chief projector of the undertaking. Can this be prompted by a recent occurrence, the main features of which were that the editor of the journal referred to obtruded himself uninvited and unannounced into the lady's parlor, and remained there until he understood the fact—and we are told that it took some time for him to understand it—that his presence was distasteful?

THE announcement made by the directors of the New York Symphony Society to the effect that the sixth and last concert of this season will not be given, on account of the early departure for Europe of Mr. Walter Damrosch, contains a *testimonium paupertatis* which ought not to be passed over unnoticed. The fact that there are in New York at the present moment over half a dozen men who could surpass Mr. Walter Damrosch's recent effort at orchestral conducting is alone sufficient to counteract any argument that can be brought forward in excuse of such a policy. Music was not left a widow in New York even when Dr. Damrosch died, although he was identified with both the Symphony and Oratorio societies; and if the musical future of this city was not blighted by the death of a true artist and good conductor, it does not seem plausible that it will be seriously affected by the temporary absence of a mere boy, who has so far shown more ignorance than talent, and more self-reliance, not to call it by any other name, than executive ability.

WHO WROTE THE FIRST MUSIC?

THIS is a question sent us by an anxious inhabitant of the classical city of Troy, Tenn. On the receipt of the query we at once summoned our corps of 100 reporters and gave them specific instructions to investigate the matter. Their reports are rather conflicting, yet we give them for their full market value. We make such selections from these reports as seem best calculated to throw light—or rather, music—on the subject.

According to one reporter, King Knut wrote the first music. He ordered the musical waves to stand back, and they wouldn't; so he composed himself by making a note of the situation and getting out of the way of the high seas. A bar of sand was all that saved him from being evolved into eternity.

Another says that the geese of Rome antedated Knut. They cackled notes of warning, and scratched them on the Tarpeian rock. So the enemy fell down the cliff and was routed. Incidentally it may be mentioned that the geese in this way set an example which has been followed by a good many composers—their efforts drove the audience out.

Another claimant is the Queen of Sheba, who set Solomon to music in a key which has not even yet been publicly translated.

Samson has the most powerful claim to our consideration. His stylus was the jawbone of an ass, and he used it with immense contrapuntal effect upon the Philistines. Certainly, the fugue was an immense advance upon the enemy. We all know what a wonderful effect was produced by Samson's work; his last act brought down the house. In one sense it may be said that Delilah antedated and eclipsed Samson. She composed him when she cut his hair off. And so it was she got ahead of him. This was a shame after he had dedicated so many notes to her.

The probability is that Adam wrote the first music. He cut a rib from himself, and not wishing thus to make a pig of himself by having the world all alone, he manufactured a woman. The rib happened to be his collar-bone, however, and he called it a clef, from its shape. It was thus that he composed the first family music, a thing which continues to-day—music in the family. It is for this reason that when a man marries, he gets c-left.

Our correspondent must interview Eve for further information.

Musical Items.

—Michael Banner, the famous young violinist, and Miss Fannie Bloomfield, pianiste, are not going to favor Cincinnati with a concert, as at first announced.

—Miss Sophie Traubmann made her debut in a concert of her own at Steinway Hall on last Friday night. She has a fine and agreeable soprano voice, which, however, needs further and better training to be artistically of much use.

—The last Philharmonic concert at Cincinnati was, like the entire first season, highly successful, both artistically and financially. The last concert netted \$750. Michael Brand is the conductor and Mr. S. E. Jacobsohn the concert master. The soloists at the last concert were Miss Marie Van and Mr. Henry Schradieck.

—The singing societies of Latin descent now flourishing in this city will next year be united under the conductorship of Signor Vicarino, when they intend giving six concerts. They will give a concert under Mr. Theodore Thomas' conductorship on the 27th inst., at Steinway Hall, for the purpose of raising money for the organization of this union.

—A grand complimentary concert was given to Mr. L. F. Harrison, the veteran manager, at Steinway Hall last Saturday night, and turned out to be a great financial and artistic success. Among the many soloists who made their appearance on this occasion was M. Ovide Musin, the celebrated Belgian violinist, who, as usual, made the success of the evening.

Bach - Händel Symposium of "The Musical Courier."

BACH AND HÄNDEL—1685-1885.

VI.

BY JEROME HOPKINS.

IN approaching the discussion of so august a theme as you have kindly suggested to me, Mr. Editor, it is only proper to "put the shoes from off one's feet," as Moses did when nearing the burning bush; for the subject before us is "Holy"—so holy as to be perennially blasphemed by the "common and unclean" in company with other holy things.

And since one of the revered masters thought wise to place a prelude to his "Fugues" as a redoubtable armor-bearer, so, perhaps, your readers may pardon a similar feature to the present screed in an analogous

PRELUDE.

Thus far in your entertaining "Symposium" it has seemed to be "good form" for your contributors to pay their respects to each other first and to their theme afterward, but the present scribbler respectfully begs to be excused if he does not follow the fashion farther than to express a little surprise at the ebullient preponderance of *Ego* in what has appeared thus far, and at the almost total absence of allowance for the diverse manners, customs, methods, causes, objects of labor, financial, domestic, religious and political situations of the two composers, and particularly the adjuncts of their labors—the quality, numbers and availability of musical artisans (instrumentalists and chorists)—through whom alone every work must be presented to the public, and finally the price of printers' ink—for this last has been an underestimated factor in hundreds of reputations, as Gray has proven in his lines:

"Full many a flower is born to blush unseen, &c., &c."

For without printers' ink (which does not smell sweet) there would be no enjoyment of millions of flowers (which do smell sweet)—flowers of God-given genius in music, as well as in—in what shall I say?—in criticism.

If I wanted to begin on your previous contributors—but I don't—a word or two might be hazarded regarding Mr. Fink's amazing belittling of Händel, after Beethoven's death-bed exclamation, that "He is the master of us all!" also anent Mr. Krehbiel's extraordinary asseveration (but this is in his "History of Choral Music"), that Händel's oratorios were never performed by any better singers than "a country choir," despite Schoelcher's direct assertion to the contrary (*vide* his biography).

If I do not err, one of the many entrancing fascinations of Macauley's History consists of his graphic portrayal of the influences at work upon his heroes, extraneous to their individual ambitions; yet common sense seems to select that method as the least ambiguous way in which to treat biographical topics. There are two more features which might be well kept in view, namely the points of ambition which were common to the two composers, and the kind of readers for whose eyes these symposium papers are intended.

In the present instance let it be assumed that the general manners and state of society in Leipzig and London (the respective homes of Bach and Händel) will be ignored (from want of space), and that I confine my humble remarks to the last two topics with the hope of drawing from them some crumbs of profit to the practical semi-professional reader, always the safest to address, because the "professional" too often knows nothing, and the amateur (that "tette" fly of society) invariably knows too much.

FUGUE.

Let the "flight" be skyward, and let our "subject" be "Bach," and the "counter-subject" "Händel," and be kind enough not to judge too harshly the nature of the "digressive" matter and "florid counterpoint" which may be taken as gravy to the roast beef or sauce to the plum pudding which are to form part of your "Symposium." May the "inversions" be logical, and from the "stretto" to the "plagal cadence" may there be a "tone" of morality and truthfulness which shall prove the sincerity of my aims, point a "climax," and adorn the "tail."

JOHN SEBASTIAN BACH, 1685-1750.

A domestic family man, with regular salaried ecclesiastical appointments, surrounded by German Lutheran social influences, under a despotic government, no theatrical ambitions, and no managerial perplexities. When his works were completed he always (in his settled mature years) had means and artists at hand for their production; for, whether at Lüneburg, Weimar, Dresden or Leipzig, he was always a paid official, and thus could indulge himself in plasticity of genius—composing for organ, clavier, violin, &c., solo, or for voices, solo and choral, as the spirit moved him.

This freedom from daily bread misery in the life of a creative genius seems to me to form a vastly under-estimated element when weighing dazzling reputations in the balance of posterity. Given two equally endowed men, one with and the other without ease of pocket, and how can they appear equally effulgent? Compare the substantialities of Bach, Lulli, Haydn, Mendelssohn, Meyerbeer and Wagner (during his last well-fed years) with Händel, Gluck, Mozart, Beethoven, Weber, Schubert, Rossini, or even with Donizetti, Verdi and Berlioz (before they became renowned), and how can we resist the human "touch of nature" which impels us to offer just a few more tearful prayers at the shrines of the latter than at those of the former!

Head for the elect and heart for the *canaille*. But better yet, head and heart combined for the human race.

Some may cavil at a sentimental or moral view of Bach and Händel, but I maintain that there are millions to whom no other sort of a view is possible. We should compare the two (it seems to me) by taking into consideration the presumed value of each to the greatest number of people, but this varies in different nations, as it is well known that Bach is "well worked" in France, where Händel is but little known, yet neither is much cultivated in Florence, Rome and Naples.

GEORGE FREDERIC HÄNDEL—1684 (OR 5)—1759.

In contrast to Bach, Händel was a single and not a family man, had no regular salaried positions, was surrounded by the Church of England ritualistic ecclesiastical influences under a limited monarchy, had very pronounced theatrical ambitions and but slight affiliations with church music despite a Protestant Episcopal atmosphere, and instead of a domestic life of intellectual production, he lived in a turmoil of managerial ups and downs, the sole apparent object being to make money by catering to the lower orders of society, to do which he no more disdained "pasticcio" fabrication out of Italian tidbits than Sir Henry Bishop did a century later. In fact, if J. H. Mapleson to-day should add composition to his resources, he would present himself to us somewhat as Händel appeared to his contemporaries.

Motets, introits, violin solos, and concertos for several clavi-chords were not useful to Händel's department of the art, so we do not find them among his works as we do among Bach's.

Operas were not useful to the Cantor of Leipzig, so we do not find them among Bach's works as we do among Händel's.

The clavier and organ were common to both composers, however, as a *vade mecum*, and it was impossible that both should not have created works for both instruments, perhaps equally without the faintest idea of profit, consequently I have conceived that the purest distillation of both of those transcendent intellects is to be found in their clavier and organ works, but to the *oi polloi* they are as sealed books, of course.

PARALLEL.

We thus find but a few musical points which were common to Bach and Händel, and it is strange to me that any one should have ever thought of comparing them. Granted both were close contemporaries, both were Germans and both composed amazing works for chorus as well as clavier, but here their apparent brotherhood ceases. Their lives, surroundings, ambitions, public patrons, means of gaining a livelihood, social and political, professional and ecclesiastical surroundings were diverse, yet both were giants; but in the light of the profound scholarship of a Robert Franz one can scarcely refrain from venturing an opinion that as to originality both may have been overestimated, since it is next to impossible for us to know from whom both may have stolen their modes of treating subjects, as Shakespeare and Boccaccio stole their plots; moreover, the style of the various Bachs as well as of the Scarlattis (Alessandro and Domenico) is nearly identical, as is that of Händel and Graun—some portions of the latter's "Tod Jesu" being perfectly Händelian.

Moreover, both Händel and Bach proceeded on such a uniform method of thematic development that they are burdened with mannerisms and wearying redundancies which to-day in Gounod, Schumann, or even Arthur Sullivan, would drive musicians into a frenzy of intolerance.

In conclusion, perhaps it is safe to believe that genius equal to that of Bach and Händel may have existed contemporaneously but may not have enjoyed equal adventitious agencies.

Bach used to make his sons engrave their father's works on copper lest they might be lost to the world. If you and I should follow such an example, dear reader, we would be called "cranks." As to printer's ink as a factor in the renown of Bach and Händel, I think it ought to be counted in "by a large majority." It is safe to say that three-fourths of Händel's reputation to-day is owing to Vincent Novello, the Italian who first supplied Händel's choruses at three pence each to the English public.

As a "Good-bye" let us thank God on our bended knees for Bach and Händel, but while so doing, may we not forget that there have been and are others besides them.

"Man shall not live by bread alone," and I for my own part sometimes yearn for something which is neither Bach nor Händel, nor do I blush to own it.

Newton's "Principia" is not available at breakfast, nor on a railroad trip, neither is Goethe's "Elective Affinities" on the curriculum at Jena or Heidelberg. Yet both are classics.

Are not both musicians and critics often deficient in breadth of perception?

At all events, it seems to me that there are but three modes of increasing musical works, (I.) where one writes in the "ancient style" to show his learning; (II.) where he writes "for the future" to show his generosity to posterity, and (III.) where he composes "for the present generation" to show his common sense. Oysters do not love clouds, nor do larks love mud. But as I have commonly been in the minority on every public question, it is quite possible this may be no exception to the rule.

CLOVER HILL, March 30, 1885.

"Pinafore" came on the boards once more on Saturday night at the Casino. Mr. Whiffin was once again *Sir Joseph*, Mr. H. S. Hilliard *Ralph*, J. E. McWade *Captain Corcoran*, Charles Stanley *Dick Deadeye*, Miss Mae St. John *Josephine*, Miss Louise Melvin *Hebe*, and Miss Maud Smith *Little Buttercup*. The setting was fair, and the work commendable when not commonplace. "Pinafore" is not a new work; it is not the production of an American composer. We are looking now for something fresh in American opera.

Richard Wagner—His First and Second Periods.*

BY FREDERIC GRANT GLEASON.

(Concluded.)

BUT *Lohengrin* replies: O King! I cannot go with you my way lies far from here. *Elsa*, my beloved wife, goaded by feelings of distrust, has at last asked me the forbidden question. I must answer, and then depart forever." At this *Elsa* cries out: "Spare me; answer not!" But *Lohengrin* replies: "It is too late. I cannot. In distant lands, unapproachable to your feet, there stands a mighty mountain called Monsalvat (Mount of Salvation). Upon its crest a temple, more precious than aught else on earth, within its shrine, guarded with zealous care by holy ones, is kept the Grail. To its service are dedicated these holy men, and as its knights are sent forth into the world to do its bidding. But they must remain unknown; or, if doubt and distrust surround them, boldly declare their mission, and then depart forever.

"Once every year there falls a dove from heaven, and strengthens, through the might of faith, the chosen band who serve the Grail. To its servants is vouchsafed an unearthly might—that cannot be overcome by human power. But if unfaithful, that strength forsakes them.

"In that distant land my father, Percival, wears the crown, and I, his son, am called *Lohengrin*. From the Holy Grail as its champion, I was sent forth to save an innocent maiden from death and shame. Now the Grail recalls me, and I must go."

The King and the people in surprise and sorrow implore him to stay, but he heeds them not.

Giving to *Elsa* his sword, horn and ring, he says: "These are for your brother. This sword will always give him victory, the horn will bring him aid in time of need, this ring shall be a remembrance from me to him, reminding him that I saved his sister in her need. Hadst thou not asked the fatal question, in one short year he had returned, freed by the power of the Grail from the enchantment which holds him bound, and we might have been happy." Then, with a last embrace, he leaves her and goes down to the shore.

Meanwhile the *Swan* has returned with the boat, as before. Him *Lohengrin* greets, adding, "Ah! how gladly would I have spared thee this last sad journey." Then, kneeling upon the bank, he prays that the enchantment may be broken and the young duke restored.

Ortrud now enters, and exulting in the success of her plot, announces that the *Swan* is none other than *Gottfried*, changed by her magic arts.

At this moment a snow-white dove, in answer to *Lohengrin's* prayer, falls from heaven and touches the *Swan* with its wings as it flutters by. The latter immediately dives and comes up in the form of its rightful self, freed from the evil power.

Lohengrin leads the now disenchanted youth to present him to the King, and then, as the boy rushes into the arms of his sister, the Knight, with one long, lingering look at *Elsa*, steps into the boat, and, drawn by the snow-white dove, passes out of sight. *Ortrud*, seeing the frustration of her plans, falls as one dead, while *Elsa*, upon the bank, strains her tearful eyes to catch one last glimpse of the departing hero.

Upon this scene the curtain falls and the drama is ended. Sad, indeed, it is, but very noble. It is difficult in mere words to convey any just idea of the poetical and musical beauties of this matchless drama. The poem is a masterwork and the music no less so. Such unity of conception and style are to be found in no earlier work of its class.

The failure of "Tannhäuser" to become intelligible to the public had brought Wagner to such depths of despair as it is only given to the greatest genius to know. Feeling deeply this lack of recognition or sympathy and the cold, cruel neglect of the world, Wagner began his "*Lohengrin*," which he wrote with his heart's blood. The coloring of the work is remarkable for its perfect purity and the harmonies seem to have been drawn from some celestial sphere.

It may be, like "Tannhäuser," taken to represent the eternal conflict between good and evil, in which the powers of evil are finally baffled, though having so far succeeded as to fill two lives with unutterable sorrow, which can only end with death, which shall bring a reunion above.

Indeed, the work might be viewed as one of the grandest allegories which the genius of man has ever produced, and a lifetime of thought would scarcely exhaust the field which it opens to us.

I shall not attempt to further mention separate beauties, as that would require far too much time, but will pass on to the consideration of "Tristan and Isolde," which next followed "*Lohengrin*."

—A musical convention has been in session in Boone, Iowa, being held during the last week in March, under the auspices of the Boone Choral Union, with Prof. H. S. Perkins, of Chicago, conductor; Miss Grace Hiltz, of the same city, soprano soloist, and Mr. C. L. Keeler, of Des Moines, pianist. Each did most efficient and valuable service. At the closing concert of the evening of the 27th, in the Opera House, a most excellent program was presented. It made an excellent impression. The management is much pleased with the musical awakening which the convention has caused. The chorus, numbering over one hundred voices, rendered in fine style selections from the "Redemption," "Creation" and Mendelssohn's "Hear my Prayer."

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PERSONALS.

PATTI'S HEART.—Years ago, on returning to Paris from one of her professional tours, Adelina Patti appeared at a concert for the benefit of a young actress who had lost by a fire all she possessed. This occurred in 1869 at the Théâtre de l'Odéon. When the concert was over, the actress, wearing a black woolen dress without the slightest ornament, went up timidly to the *diva* and, giving her a modest bouquet worth two sous, kissed her hand. That actress was Sarah Bernhardt.

POPSIE AND LILY.—Miss Popsie Rowe, of London, has received a charming letter from Mrs. Langtry, wishing her every success with her new polka, "The Jersey Lily." The young composer, who is a descendant of Sir George Smart, has for nine years been the pupil of Sir Julius Benedict.

INTERESTING MEMENTOES.—Czibulka, the Vienna Kapellmeister, has been presented with two snuff-boxes, one formerly belonging to Haydn and one to Beethoven, the donor being Kochlow, who possesses a great number of relics of celebrated musicians. Haydn's snuff-box is of tortoiseshell inlaid with gold. The master gave it to his valet, Ellsler, father of the famous dancer Fanny Ellsler; Beethoven's is in common wood. How appropriate to the respective characters of the two musicians!—*Guide Musical*.

PATTI IN CONCERT.—Pollini, of Hamburg, has, it is stated, succeeded in securing Mme. Patti for a lengthened concert tour, which will probably extend to Berlin.

JENNY LIND'S CHARITY.—Jenny Lind has given a conditional promise to give a concert next summer in Norwich, England, in aid of the Children's Infirmary there, of which she is the foundress. She has not sung in public since 1863.

COTOGNI'S BENEFIT.—Cotogni's benefit in St. Petersburg was a very brilliant affair, the Emperor himself presenting the artist with a gold medal bearing the imperial portrait surrounded with diamonds, a mark of favor previously conferred on no vocal artist except Rubini and Adelina Patti.

THE CARLETON OPERA COMPANY.—Another excellent house greeted Mr. Carleton and his company last night at the theatre to witness the performance of the "Merry War." Additional interest was shown from the fact that a new prima donna in the person of Miss May Fielding made her first appearance before a Richmond audience in the part of Violetta. She proved to be the possessor of a voice of charming quality and an evident knowledge of the art of singing, which, combined with her piquant acting, secured for her at once a pronounced success.—*Richmond Dispatch*.

Light opera we believe to be Miss Fielding's element, and if we are not far out of the way, she will shine with great brilliancy in that field.

DEATH OF FRANZ ABT.—The cable announced last Thursday the death of Franz Abt, the German musician and composer. He was the son of a Lutheran clergyman, and was born at Eilenberg, Prussian Saxony, December 22, 1819. From his father, who was a proficient, he received his first musical instruction, but, although he evinced great love and aptitude for the art, he preferred to adopt the profession of his father, and when he arrived at the proper age he entered the University of Leipsic as a student of theology. In the meantime, however, his musical studies were not neglected, and all the more fortunately for him, as, before entering upon the third year at the university, the death of his father deprived him of the means to continue his studies, and he was compelled to teach the piano for a livelihood.

In April, 1838, his first compositions—six *contre-dances* and some songs—made their appearance from the publishing house of W. A. Kunzel. Arranged for orchestra and played at two of the Leipsic gardens, these dances became very popular. A waltz, performed in the garden of the Hotel de Prusse, also became so much the fashion that the young composer earned a handsome royalty from the publisher.

His compositions, as early as 1841, when he was only twenty-two years old, won him the place of music director of the Zurich Theatre. At that time the Sängervereine and quartet clubs, that are now found in all the towns of any importance in Switzerland, were being formed. This unusual activity in musical circles was an additional incentive to young Abt to cultivate his talent for composition, which he did so much to the satisfaction of his new colleagues and neighbors that they gave him the direction of their Sängerbund, the "Harmonie." He also occupied himself largely with composing music for and training men's voices. Seven songs were composed about this time—"Agathe," "Irene," "Pauline," "Adelheid," "Agnes," and two others. "Agathe," better known to American amateurs as "When the Swallows Homeward Fly," was finished May 14, 1842, and first sung by Fräulein Agathe Reuss at Zurich. Though received with great favor, Abt's name was not yet so well known as to warrant a publisher to risk printing the songs. However, Gopel, of Stuttgart, was induced to make the venture. The "Agathe" was soon known all over the world, and Abt became suddenly famous. He remained in Zurich till 1852, when he accepted the position of second Kapellmeister of the Brunswick Theatre, which he retained till 1855, when he was appointed Kapellmeister to the theatre and court chapel. During the World's Peace Jubilee at Boston, in June, 1872, he directed the performance of some of his own works.

Abt's compositions were not entirely vocal. In his earlier days, besides the dance music already spoken of, he composed many piano pieces of a light sort for two and four hands. His songs

outnumber, it is said, those of any other writer of *Lieder*. His labors with the pen also included a treatise on musical theory and on the art of singing.

Many of Abt's songs have become famous, but he was not always original in his invention of themes. The opening bars, for instance, of the celebrated "When the Swallows Homeward Fly" are taken note for note from the sextet in "Lucia" beginning "Chi raffrena il mio furor."

DEATH OF A BLIND MUSICIAN.—Frederick Mollenhauer, the composer and violinist, who has been well and favorably known in musical circles for many years, died at his residence in Boston, Thursday night, April 2, of Bright's disease. He was born in Erfurt, the capital of Thuringia, September 29, 1817. He came to America in 1853, with his brother Edward, as the solo violinist of Julien's celebrated orchestra. Together the brothers created quite a sensation with their violin duos, of which Frederick was the composer. He was a man of marked ability and great intellectual attainments. It is said that as a composer and musician he was the peer of any of the many who have taken up a residence in this country. Mr. Mollenhauer has been a great sufferer for several years, and the fact that for seventeen years he was almost totally blind added greatly to the misery of his sufferings. During the past year he was kept alive only through the fictitious strength afforded by hypodermic injections of morphine. He was taken with severe spasms April 1, about 7 o'clock in the evening, and at nine became paralyzed, and remained unconscious up to the hour of his death, at ten o'clock Thursday night. In his death Boston loses a great artist.

Calixa Lavallee.

MR. CALIXA LAVALLEE, whose portrait is given as the frontispiece of this week's issue, is at present attracting the attention of musicians by his espousal of the good cause of interesting the public in the musical works of our native and resident American composers.

Mr. Lavallee was born in Vercheres, a small village near Montreal, Canada. In his boyhood he had a decided love for music. He received his first instructions from his father, and when he was about twelve years of age made his first début at the Theatre Royal, where he created a decided sensation and made a most brilliant success. His father, being desirous for him to receive the benefit of studying with the world's greatest masters, made a strenuous effort to send his son to Paris, which was done when the young lad had reached the age of fifteen.

While in Paris he studied under Marmontel, Boieldieu, Bazin and others. While yet a student, he showed an aptitude for composition and produced several works, which came at once into popularity in that great city of arts. One of the works, in particular, was performed by an orchestra of eighty musicians, under the baton of Maton, the celebrated *chef d'orchestre*.

After remaining in Paris for a number of years, and traveling through Europe, gaining a brilliant reputation as pianist and composer, he was called from Paris to found a conservatory of music in his native country. He was promised the support of the government of the Province of Quebec, but, unfortunately, was disappointed in receiving some favors which had been promised; consequently, desiring a larger field and a more artistic locality, he left Quebec and came to the United States, finally settling in Boston, where for several years he has made his home.

Many of his compositions were published in Europe, several have been published in America, and there have been many reprints. Among those which have attracted attention in this country, and in consequence been republished, may be mentioned two operas, one symphony, a book of piano studies and many miscellaneous pieces for piano and voice.

His latest important work was an offertory, "Tu es Petrus," which he wrote for the dedication of St. Peter's Church in Boston, at which time it was given under the direction of Mr. Lavallee, with a chorus of two hundred voices, the symphony orchestra and the great organ. This work was a genuine success and was highly spoken of by the musical critics, his many musical friends and all who had the pleasure of hearing it produced. It is a work which is considered to rank with the compositions of the great masters.

Mr. Lavallee is an advocate of American music, and has taken great interest in its support. At the Music Teachers' National Convention at Cleveland in July last he gave a recital, the program for which was made up of American compositions. It was certainly a fearless undertaking for him to make this experiment, sacrificing the opportunity of appearing before so many of our best musicians as virtuoso, with selections from the great realm of classical music with which he would be sure of success, substituting in their stead the untried (and despised?) compositions of our own resident musicians.

It is gratifying to the pride of all Americans that Mr. Lavallee's recital proved one of the most interesting features of the meeting. He received the highest praise, and his success was of the highest order, not only giving a deserved notoriety to several American composers, but gaining for himself a leadership in this movement in America.

Mr. Lavallee has since given a very successful concert in Boston, at which the works of native and resident American musicians were produced; another is to be given in a short time, and these concerts have attracted the attention not only of the musicians of Boston, but of the entire country.

Mr. Lavallee is very appreciative of the increased interest which is everywhere growing in American music, and, with the assistance

which is promised from some of our greatest leaders in musical circles, believes it possible that from the little start at Cleveland this movement may yet have the support of the entire community—a recognition which is due the labors, the merits, and the genius of our own musicians in a field which for time immemorial has ranked as one of the divine arts.

Mr. Lavallee's record as a pianist stands with the best in the country. His execution is brilliant and facile, he excels in grace and clearness, and possesses a wonderful technique. He has an extensive repertoire, which ranges from the classics to those of the modern composers.

He made a very fine trip in this country a few years ago with the Etelka Gerster Grand Concert Company, winning many brilliant successes and numerous friends. At present Mr. Lavallee is connected with the Petersilea Academy of Music, of Boston, as teacher of the piano, harmony, composition and instrumentation. He is one of the few artists whose time is always occupied in either instructing others, composing, or doing scientific, literary, or musical work.

HOME NEWS.

—"Die Fledermaus" is up for repetition at the Casino until further notice.

—The Yale College Glee Club will give a concert at Chickering Hall this evening.

—The Corinne Opera Company gave a concert at the Academy of Music Sunday evening.

—Mr. Dixey is still the centre of fun at the Bijou Opera House in the burlesque of "Adonis."

—Miss Henrietta Beebe's annual concert takes place at Chickering Hall on Saturday evening week.

—Herr Anton Schott and Fräulein Brandt will give three song recitals at Steinway Hall toward the close of this month.

—Mme. Madeline Schiller's third and last recital of pianoforte music takes place at Steinway Hall on Saturday a ternoon next.

—Thatcher, Primrose and West's company of negro minstrels will occupy the Fifth Avenue Theatre for a brief season, beginning this week.

—Rossini's "Stabat Mater" was sung at the Bijou Opera House Sunday evening by Mlle. Romeldi, Signori Montegriffo and Bologna, and a chorus. Signor Logheder conducted the performance.

—A new band was organized at Spring Valley, Minn., March 30, 1885, to be known as the Opera Band. The following officers were elected: Eugene Beers, leader; Miles J. Smith, treasurer; Forrest E. Langworthy, secretary.

—A matinee of orchestral music, under the auspices of the Philharmonic Society of Brooklyn, occurs at the Brooklyn Academy of Music to-day. Haydn's D major symphony, No. 2, and Liszt's "Preludes" are the most important compositions on the program.

—The Meigs Sisters' Vocal Quartet, having recently returned from a successful tour through the Western and Southern States, will give their annual concert at Chickering Hall on April 25. Mrs. S. P. Walker, of Boston, and the New York Philharmonic Club are to take part in the affair.

—The entertainment at the Casino in aid of the statue of Liberty pedestal fund occurred yesterday afternoon. A program of unusual comprehensiveness was interpreted by an extraordinary array of popular artists, among whom were conspicuous Mme. Théo, Miss Lillian Russell, Miss Georgia Cayvan, Mme. Selina Dolaro and Messrs. Dixey, Mackay, Mantell and Musin.

—Mme. Théo entered upon a series of farewell performance at the Star Theatre on Monday evening. The week's repertoire includes performances of "La Jolie Parfumeuse," "La Mascotte," "Le Jour et la Nuit," "La Fille de Mme. Angot," "Mme. Boniface" and "La Timbale d'Argent." Mme. Théo has the support of the same company that appeared with her last fall.

—The prospect is good for a season of Theodore Thomas concerts in San Francisco with Materna, Fursch-Madi and Juch. Subscriptions have been liberal, and the plan is to fit up Mechanics' Pavilion for this musical festival. Theatres this week all have had bad business, partly because the plays are poor, but mainly because of the reaction from a month of Italian opera.—*The Tribune*.

—A meeting of the Cincinnati Musical Festival Association was held yesterday afternoon, present Messrs. Hobart, Goepfer, Maxwell, Brown, Rawson, Wulsin and Taylor. For a considerable time the matter was discussed of each member of the Board making himself personally responsible for the sale of twenty tickets for the proposed spring concerts in Music Hall, but the matter was eventually dropped. It was finally agreed upon to send the following message to Mr. Locke, the business manager of Theodore Thomas: "Three hundred and fifty-five season tickets so far subscribed for. Believe that advance subscriptions before sale opens will reach 500. Are you willing to take the chances of the concert, the members of the Board making personal exertions to get all subscriptions possible?" The answer upon this telegram will settle the matter of May Festival concerts this season, as far as Cincinnati is concerned.

George Eliot's Musical Tastes.

GEORGE ELIOT found in music one of the chief delights of her life. She was especially fond of the oratorio. She was deeply sensitive to music. When she went to the Birmingham Festival in 1840, the attention of people sitting near was attracted by her hysterical sobbing. As indicative of her musical tastes, the following extracts from her recently published life are given:

I heard Mendelssohn's new oratorio "Elijah" when I was in London (1847). It is a glorious production.

I went to the opera on Saturday, "I Martiri" (a neglected opera by Donizetti). I went to hear the "Huguenots" on Saturday evening. It was a rich treat; Mario, Grisi and Formes, and that finest of orchestras under Costa (1852). Went to the opera on Thursday and heard "La Juive." On Thursday morning I went to St. Paul's to see the charity children assembled and hear their singing. Berlioz says it is the finest thing he has heard in England.

About the middle of September, the theatre (at Weimar) opened, and we went to hear "Ernani." Liszt looked splendid as he conducted the opera. The grand outlines of his face and floating hair were seen to advantage as they were thrown into dark relief by the stage lamps. We were so fortunate as to have all three of Wagner's most celebrated operas while we were at Weimar. G., however, had not patience to sit out more than two acts of "Lohengrin," and, indeed, I too was weary. The declamation appeared to me monotonous and situations, in themselves trivial or disagreeable, were dwelt on fatiguingly. Without feeling competent to pass a judgment on this opera as music, one may venture to say that it fails in one grand requisite of art, based on an unchangeable element in human nature—the need for contrast. With the "Fliegende Holländer" I was delighted; the poem and the music were alike charming. The "Tannhäuser," too, created in me a great desire to hear it again. Many of the situations and much of the music struck me as being remarkably fine. And I appreciated these operas all the better retrospectively when we saw "Der Freischütz," which I had never before heard and seen on the stage. The effect of the delicious music with which one is so familiar, was completely spoiled by the absence of recitative and the terrible *lopus* from melody to ordinary speech. The Bacchanalian song seemed simply ridiculous, sung at a little pothouse table at a party of two, one of whom was sunk in melancholy; and the absurdity reached a *ne plus ultra* when Caspar climbed the tree apparently with the sole purpose of being shot (1854).

Liszt described Spontini as a stiff, self-important personage, with high shirt collars.

I look forward to playing duets with you (Charles L. Lewes) as one of my future pleasures, and if I am able to go on working, I hope we shall afford to have a fine grand piano. I have none of Mozart's symphonies, so that you can be guided in your choice of them entirely by your own taste. I know Beethoven's Sonata in E flat well—it is a very charming one, and I shall like to hear you play it. That is one of my luxuries—to sit still and hear some one playing my favorite music; so that you may be sure you will find willing ears to listen to the fruits of your industrious practising.

There are ladies in the world, not a few, who play the violin, and I wish I were one of them, for then we could play together sonatas for the piano and violin, which make a charming combination. The violin gives that keen edge of tone which the piano wants.

She speaks of looking forward with delight to a performance of the "Messiah" at Exeter Hall.

The Monday Popular Concerts at St. James's Hall are our easiest and cheapest pleasures. I go in my bonnet; we sit in the shilling places and hear to perfection.

She heard Sims Reeves sing "Adelaide"—"that *ne plus ultra* of passionate song."

We went to hear Beethoven's "Mass in D" last night, and on Wednesday to hear Mendelssohn's "Walpurgis Nacht," and Beethoven's Symphony in B flat, so that we have had two musical treats this week.

We are going on Friday to hear the "Judas Maccabeus," and Handel's music always brings me a revival.

To St. James's Hall, hearing Joachim, Piatti and Hallé, in glorious Beethoven music.

We have several operas, "Don Giovanni," "Figaro," "Il Barbiere," "Flauto Magico," and the music to "Macbeth."

Feb. 6, 1869. We went to the third concert. Mme. Schumann played finely in Mendelssohn's quintet and a trio of Beethoven. As a solo she played the Sonata in D minor.

About the Crystal Palace music, I remember feeling just what you mention—the sublime effect of the Handel choruses and the total utility of the solos.

March 2, 1872.—To-day we have been to our last morning concert—or Saturday Pop.—held on a Friday, because of the University boat race to-morrow. These concerts are an easy pleasure which we are sorry to part with.

June 4, 1872.—We went twice to the opera in order to save ourselves from any yearnings after it when we should have settled in the country.

On May 27, Holmes, the violinist, is coming to play, with Mrs. Vernon Lushington to accompany him. We are working a little too hard at "pleasure" just now. This morning we are going for the third time to a Wagner rehearsal at ten o'clock.

George Eliot's husband, Mr. J. W. Cross, speaks of her "limitless persistency in application" with reference to playing difficult music, saying:

It was characteristic of her nature that she took just as great pains to play her very best to a single unlearned listener as most performers would do to a room full of critical cognoscenti.

The writer says, when at Venice:

The singing here (by itinerant performers in gondolas) is disgraceful to Venice and to Italy. Coarse voices, much out of tune, make one shudder when they strike suddenly under the window.

December 4, 1880.—Went to Popular Concert at St. James's Hall. Heard Mme. Néruda, Piatti and Miss Zimmermann.

In the last musical record Mr. Cross gives the following account of the beginning of George Eliot's brief last illness:

The following afternoon (December 18, 1880) we went to the Saturday Popular Concert, at St. James's Hall. It was a cold day. The air in the hall was overheated, and George Eliot allowed a fur cloak which she wore to slip from her shoulders. I was conscious of a draught, and was afraid of it for her, as she was very sensitive to cold. I begged her to resume the cloak, but, smiling, she whispered that the room was really too hot. In the evening she played through several of the pieces that we had

heard at the concert, with all her accustomed enjoyment of the piano and with a touch as true and delicate as ever.

The cold taken at the concert rapidly became worse, and her long illness of the previous autumn left her no power to rally.

At about ten o'clock at night, on December 22, 1880, George Eliot died, as she herself would have chosen to die, without protracted pain, and with every faculty brightly vigorous.

Music in St. Paul.

ST. PAUL, Minn., March 26.

SEIBERT'S ORCHESTRA gave a very enjoyable concert at Turner's Hall, March 25. The orchestra selections worthy of special consideration were Suppe's overture, "Frau Meisterin," and Mendelssohn's overture, "Ruy Blas," both of which were given excellently. One of the features of the evening was the flute solo, "Arabesque," by Miramonte played by M. Guibart. Upon recall, he rendered Gounod's "Serenade." R. Schroer, Jr., a young violinist of sixteen years, made his debut in this concert, giving De Beriot's "Seventh Air Varié," in a manner that showed much skill and careful training. He won an enthusiastic recall. The "Funeral March of a Marionette" "enlivened" the audience between the two solos.

On the 30th of March Seibert's Orchestra, of St. Paul, and Danz's Orchestra, of Minneapolis, unite, and give, in the latter city, a grand matinee concert for ladies, children and gentlemen of leisure, after the style of the Thomas children concerts. At a later date the concert will be repeated in St. Paul at the Grand Opera House.

The musical comedy, "Exiled," written by Mr. Thomas D. O'Brien, our Mayor's brother, gave such universal satisfaction at its first performance that it will shortly be repeated at the Opera House. The music is selected from several of the popular operas, and the plot is very ingenious.

The Fay Templeton Opera Company will be here on the 2d, 3d and 4th of April—a return engagement.

Signor A. Jannotta, director of the St. Paul Choral Union, is making great progress, and he is pleased with the amount of work the Choral Union is doing.

They are preparing the "Messiah" and the "Creation" for the May-festival in this city, when such artists as Myron W. Whitney, Mathilde Phillips, Pappenheim and others will appear.

As these are already engaged for our festival and the Choral Union is progressing so rapidly, the festival has every promise of a great success, music, ally. Financially, success is assured, as a large number of season tickets is already sold.

C. H. W.

ST. PAUL, Minn., April 2.

DURING the week of March 23-28 two concerts of merit were given. Miss Marie Geist, Prof. C. G. Titcomb and Herr Paul Stoeving began a second series of chamber concerts to a small audience on March 26, 1885. Herr Stoeving's violin solo, the Cavatina by Raff, was warmly encored. Miss Jingie Glidden sang Gounod's "Sing, smile and slumber," to which Miss Geist played a cello obbligato. Miss Glidden has a phenomenal voice, in range especially. The string quartet of Messrs. Stoeving, Sohns and Holdt and Miss Geist evinced some lack of rehearsal in their first selection, but the latter was given in a very finished manner. The gem of the concert was the "Cantata de Noel" (trio for organ, piano and violin), rendered by Professor Titcomb, Miss Geist and Herr Stoeving. The second concert will be given April 9.

The Danz Orchestra of Minneapolis combined with the Seibert Orchestra of St. Paul and gave, at the Grand Opera House, on Saturday, March 28, one of the finest concerts we have heard this season. The overture "Mariana," by Wallace, was very finely rendered, and the "Ballet Music" from Rubinstein's opera of "Feramors" deserved special mention.

The "Tannhäuser" overture was not so well given as the others, but, considering that this is the first time the two orchestras have played together, the reason is obvious. The orchestra was assisted by Miss Fannie Wachs, soprano; Arthur Holdt, cellist, and C. B. Pottgieser, pianist.

John J. Chur, late of the "Hefers Combination," gives a concert April 1, assisted by local colored talent, at Pfeiffer's Hall.

Our May Festival will take place May 6, 7, 8 and 9. Mme. Pappenheim Mathilde Phillips, Myron W. Whitney, Charles Fritsch, and Prof. S. E. Jacobson, solo violinist, are all secured, and will be assisted by Mrs. Ida MacPryce, of Chicago; Alice Shaw, John H. Donahue, John F. Gehan, Paul Stoeving, C. B. Pottgieser, of St. Paul, and a chorus of 300 voices, and orchestra of fifty pieces, under the direction of Sig. Jannotta.

J. K. Emmet is at the Grand Opera House March 30, 31 and April 1, introducing some new songs and dances in his new play, "Strange Marriage of Fritz."

The Fay Templeton Opera Company are at the Grand April 2, 3 and 4, playing "Mascot," "Olivette," "Girofle-Girofla" and "The Coquette." Since they were here last they have added to their company Miss Amy Harvey, soprano, of the Boston Ideals, and Mr. C. J. Campbell, tenor, of McCaull's Opera Company.

Music in Chicago.

CHICAGO, March 28.

THE Damrosch opera company closed its season here with the remarkable record of only two poor performances out of twenty-one. And of these two, one was the opera in which it would naturally be supposed that a company of German artists would score its greatest success—namely, Weber's "Der Freischütz." Contrary to expectation, this proved the poorest performance of the entire season. The houses were uniformly good, none of them very large, notably those of the Wagner performances. The third week opened with Wagner's "Walkure," presented for the first time in Chicago. It went remarkably well, though subsequent performances of the same work were even better. Materna was, of course, already well known through her appearances here in two of the May Festivals. Frl. Brandt, Frl. Slach, Herr Schott, and Herr Robinson, quickly established their positions as favorites of the opera going public of this city, and will be warmly welcomed if they should return to us in the future.

One point which renders the success of the company the more remarkable is the fact that it was in nowise due to any "fashionable" movement. The attendants, though by no means excluding the fashionable element, were chiefly those who have absented themselves more or less from recent presentations of "Italian" opera in our city, through ceasing to find enjoyment in the threadbare works usually presented.

Altogether, the audiences comprised, far more than is usually the case, those of our people who are thoroughly capable of enjoying and appreciating a high order of musical creation, well performed. Last week, Tuesday evening, Mr. Emil Leibling gave another of his piano recitals, this one being chiefly devoted to chamber music. It was well attended and was highly successful. The Moleite Club, an organization of members of the May Festival Chorus, made its first public appearance as a society, under direction of Mr. Tomlins, last Tuesday evening presenting Max Bruch's cantata "Fair Ellen," and Cowen's "St. Ursula," the latter work not having previously been heard in this city. In the first named work, Miss Grace Hiltz and Mr. John McWade were the soloists. Although having had no opportunity for rehearsal with chorus or orchestra, Miss Hiltz sang with her accustomed skill, and gave a spirited rendition of the part, though evidently somewhat nervous at first. Mr. McWade was hardly satisfactory—a very disagreeable tremolo marked his play. In the "St. Ursula," Miss Dulton, Miss Rommeiss and Messrs. Knorr and McWade did the solos. Miss Dulton

sung better than usual, Miss Rommeiss had the small part of *Ineth*. Mr. Knorr had the best music of the work, and gave it in an enjoyable manner. Of Mr. McWade, it is only necessary to state that his singing was no better than in the preceding work. The chorus sang only fairly, and the orchestra was unsatisfactory. Master Michael Banner's concert, March 20 and 21, were not largely attended. His playing was very enjoyable; Miss Bloomfield was the pianiste. She played charmingly. Miss Romeldi sang several numbers. The vibrato, which she uses to great excess, deprived her work of all merit, save as regards her dramatic conception of the selections, and even this was not remarkable. Signor Vossani did some excellent work. His singing pleased greatly.

FREDERIC GRANT GLEASON.

Buffalo Music Hall.

BUFFALO, March 26, 1885.

BUFFALO sustained a great loss in the burning of Music Hall last evening. It seems only a short time since that we were congratulating ourselves on having at last a suitable structure for the wants of a city like Buffalo. We felt, too, that our Hall could compare favorably with those of other cities in its seating capacity and acoustic properties. Dr. Damosch and Mr. Theodore Thomas spoke in high praise of the latter quality.

The fire originated on the stage in the front border lights. One of the burners, it seems, was defective; this sent up a larger flame than the rest, and so set fire to the curtain, which communicated itself to the scenery, &c.

The McCaull Company were preparing for their first performance, it being then about a quarter of eight, when the alarm of fire was given. They made their escape as quickly as possible, as the fire by this time had gained a rapid headway. The loss to the company is considerable, \$10,000 in costumes, scenery, &c.

The directors of the German Young Men's Association (Music Hall) will feel but poorly repaid to see their pride, for which they had worked indefatigably, a mass of ruins. The building cost about \$170,000, and had about \$50,000 insurance.

The Orpheus Society had their rooms in the building; banners, music, &c., were all destroyed, some of which cannot be replaced.

The German Library too sustained a great loss; 8,000 books were burned; insurance, \$1,500.

The second Public Philharmonic Concert, which took place at Concert Hall on Tuesday evening and was so much enjoyed by all who attended, was the last entertainment that was destined to give prestige to the doomed building's short career. Whether Music Hall will be rebuilt remains to be seen.

St. Louis Church, adjoining, also fell a prey to the flames, and with it two lives were lost.

N. S.

Chamber-Music in Elizabeth.

ELIZABETH, N. J., March 30.

THE fourth and last of the series of Chamber-Music Concerts, held at Library Hall on Saturday evening, was attended by a larger audience than usual. The program was interesting, although the expected Beethoven quartet was replaced by three numbers arranged for string quartet: A "Spinnlied," by Hollaender; "Berceuse," by Sternberg, and Moszkowski's "Serenade." The "Berceuse" is an original and skillful written work which contains some quaint effects, and the musicians present would gladly have heard it a second time.

The best ensemble playing in any of these concerts was, in the writer's estimation, shown in the Saint-Saëns quartet, op. 41. The *andante maestoso* was given with great dignity, and throughout the brilliant final allegro the performers played with sympathetic verve and spirit. Mr. C. Sternberg, presided at the piano in a masterly manner, and rightly proved the leading spirit by reason of his thorough comprehension of the artistic requirements of this fine composition. His true musicianly feeling caused one to forget that the piano part presented any technical difficulties.

As a solo Mr. Sternberg gave such a characteristic rendering of the Liszt "Rhapsodie No. 2" that this *pièce de résistance* of amateurs seemed almost a novelty. It goes without saying that tone and technique were admirable.

The solos of Mr. Emil Schenk were deservedly received with enthusiasm, as his playing showed to greater advantage than in the smaller room where the concerts have hitherto been given. The Chopin nocturne received a finished and truly poetic interpretation, and in the "Polacca," by Golttermann, and the following selection, Mr. Schenk's display of virtuosity was quite surprising.

The violin duets of the Messrs. Franko deserve no especial notice. Mr. Max Treumann sang the "Erl-King" with considerable variety of tone, but marred the effect produced by giving as an encore an extremely commonplace ballad.

As a whole these concerts have been enjoyable and financially successful. It is to be hoped that such a musical interest has been awakened that in future we may consider an annual series of chamber-music concerts an established fact.

K. E. C.

Music in Denver.

DENVER, April 1.

PERHAPS we are too ambitious here, but a proper ambition in musical matters cannot but bring good results. We have a full-fledged Conservatory of Music under the direction of Mr. Stevenson, preceptor of St. John's Cathedral. In the faculty are found representatives of every branch of musical art and some of the kindred arts. In all, the instructors number about thirty, and if a numerous staff will insure success the Conservatory cannot fail to become prominent. It is in good hands, and I hope that the projector, Mr. Stevenson, will reap the gratitude of a now suffering public—suffering from too many indifferently taught musical amateurs. In an article published in one of your late numbers, credited to the Denver Times, the writer mentions a text which contains a first-class piano, and probably a discerning amateur as its owner. He might have mentioned some of the mansions in which he found old rattle-boxes with owners who have no more music in their souls than there is in their instruments.

The Chorus Club sang Gounod's "Redemption" last week very acceptably; fortunately they furnished programs with the principal part of the text. Without these it would have been impossible to guess at what most of the solo singers meant to convey. Miss Etta Butler, alto, and Mr. Nevin, tenor, were notable exceptions, while the chorus work was admirable. Mr. Hall, the organist, did much to replace an orchestra, and was a great support to both soloists and chorus. We are fortunate in having among us a musician of his talent. A new acquisition in that direction is Professor Broad, of Boston, who has come to settle in Denver. He is a musician of more than average ability and has had much experience. He plays the organ well, the piano equally so, and especially distinguishes himself as accompanist. He has been appointed organist of the First Baptist Church and will doubtless make his choir the best in Denver after he has had the opportunity to do some training. We are moving forward with no slow tread and may some day be found to be a very musical city.

RINGOW.

—Joseph S. Greensfelder, the baritone and comedian, has been specially engaged by Manager Rice to support Lillian Russell in the opera of "Polly," which will receive its initial performance at the Casino April 27. As Mr. Greensfelder has not been heard in New York since the production of the "Queens' Lace Handkerchief," at the opening of the Casino, his presence will lend an additional attraction to the production.

Brooklyn Philharmonic Society.

SO far as they can be, pending the effort now making to induce the trustees of Dr. Behrends's church to permit the use of the building for a brief series of concerts in the Bedford avenue district, the plans of the Brooklyn Philharmonic Society for the next concert season are now perfected. In all there will be thirty-six concerts between October 30 and April 17 at the Academy of Music, the number being divided evenly between Tuesday and Friday afternoons and Thursday and Saturday evenings on the dates given in the following schedule:

Friday A. F. n's.	Saturday Eve's.	Tuesday A. F. n's.	Thursday Eve's.
October 30.	October 31.	December 8.	December 10.
November 20.	November 21.	January 5.	January 7.
December 18.	December 19.	January 19.	January 21.
January 15.	January 16.	February 9.	February 11.
February 5.	February 6.	February 16.	February 18.
February 26.	February 27.	March 2.	March 4.
March 19.	March 20.	March 23.	March 25.
April 16.	April 17.	April 6.	April 8.

The Friday afternoon performances will, as heretofore, consist of public rehearsals; in the Tuesday afternoon and Thursday evening concerts we believe it is Mr. Thomas's purpose to blend the purposes which this season have underlain the Wednesday afternoon popular matinees of the Brooklyn Society and his own concerts for young people given at Steinway Hall, in this city. It is understood that if the use of Dr. Behrends's church be secured (a consummation devoutly to be wished in the interest of good music in Brooklyn), the scheme of the society will be extended so as to include a series of public rehearsals and concerts which will not clash in any way with the Academy series, but will bring high-class music to the doors of a large community of cultivated people to whom a visit to the Academy is connected with considerable discomfort.

The admirable choir which the society has maintained for several years will be made an efficient factor again next year, and will bring out Gounod's "Mors et Vita," composed for the Birmingham festival to be given this coming fall, besides an important work of Berlioz's which has not been heard in America.—*The Tribune.*

Musical Notes.

—Mr. Jerome Hopkins's return from another two months' concert tour with presentations of his comic opera of "Taffy and Old Munch" is to be noted. The composer has trained singers in fifteen cities and villages near New York, and has now 4,000 voices ready to join in his approaching (19th) "Springtide," whose main feature will be the antiphonal choruses by the largest divided body of singers ever yet heard here.

—At St. Mark's Church the Easter musical service was rendered under Dr. S. N. Penfield, organist. The program was as follows:

Organ Voluntary—Hallelujah Chorus.....	Handel
Anthem—"Alleluia, let the Nations".....	Fitzhugh
Sentences, Exhortation, &c.....	
"Christ, Our Passover".....	Penfield
Proper Psalms—II, lvii, cxi.	
First Lesson.....	
Te Deum Laudamus.....	Gilchrist
Second Lesson.....	
Benedictus.....	Gilchrist
Prayers and Responses.....	
Hymn 104.....	Gauntlett
Ante-Communion Service.....	
Kyrie Eleison and Gloria Tibi.....	Gounod
Hymn 105.....	Lausanne Psalter
Sermon.....	
Offertory Solo—"I know that my Redeemer Liveth".....	Handel
Communion Service.....	
Trisagion and Sanctus.....	Camidge
Hymn 207.....	Hodges
Gloria in Excelsis.....	Old Chant

The musical program for the coming Sunday at this church is:

Organ Voluntary—Pastorale.....	Kullak
Anthem from "Messe Solennelle".....	Gounod
The Psalter—Tenth Selection.....	
Deus Misereatur.....	Mosenthal
Anthem.....	S. S. Wesley
Offertory Anthem.....	Dr. Stainer
Organ Voluntary Allegro Maestoso.....	Smart

—A musicale was given last Saturday night at the private residence of Mrs. Leo Wise, in honor of Mr. Robert Goldbeck, the St. Louis composer and pianist. His compositions formed, of course, the principal part of the evening's program and among them his second pianoforte concerto in C major, arranged for two pianos, violin and organ, proved to be a work of greatest interest. It is, in all its four movements, well invented and of musically treatment of themes. Beautiful and sometimes novel harmonic devices also abound. The last movement is especially fresh and highly effective. The composer played the solo piano part with crisp and clean touch and technique, and, of course, with fine conception and enthusiasm. Mr. S. B. Mills rendered the second piano part in a musicianly and finished manner, and the same may be said of Miss Dora Becker's violin playing and Mr. Charles Welles' assistance at the organ.

—Mr. Mapleson is out with his announcement for the spring season of Italian opera in the Academy of Music. The season is to be unusually brief, six representations compressed into as many successive days, beginning on Monday, April 20. The list of operas is, however, more interesting than any six successive performances of the fall season. On Monday we are to hear Mesdames Patti and Scalchi in "Semiramide;" on Tuesday, Miss Nevada in "La Sonnambula;" on Wednesday, Mme. Furschmadi in "Der Freischütz" (here we see the influence of the German season); on Thursday, Miss Nevada and Mme. Scalchi

in "Mirella;" on Friday, Mme. Patti in "La Figlia del Reggimento," and on Saturday afternoon, the last representation, Miss Nevada in "Lucia." The sale of subscription tickets will begin on Thursday of this week and close on April 15, prices being as follows: Parquet and balcony, \$20; balcony boxes, \$130; mezzanine boxes, \$60. The sale for single performances begins April 16 with the following schedule of prices: Balcony boxes, \$20; mezzanine boxes, \$16; parquet and balcony, \$3, except on Patti farewell nights, when boxes are \$20 and \$40, parquet and balcony \$7.

—The Misses Weber gave a musicale at their residence No. 203 Second avenue, recently. Among the prominent guests were Messrs. George Ehret, Jacob Ruppert, John Weber, Charles Steinway, Theodore Rüger and Warren Hill; Miss Bischoff, Miss Steinway, Miss Kuehne, Miss Ehret and Countess Von Welden.

The following was the highly interesting and well executed program, which was of a most pronounced modern character:

1. Vorspiel, "Lohengrin".....	Wagner
Miss Peters, Miss Laura A. Weber, Mr. Edward Weber, Mr. E. N. Perrin.....	
2. Songs, a. "Der Asra".....	Rubinstein
b. "Wiegenlied".....	Brahms
Miss Bischoff.....	
3. Cello Solo.....	Heinr. Hoffmann
a. Reigen.....	
b. Abendgesang.....	
Mr. Edwin T. Rice, Jr.....	
4. Duet, for two pianos, "Balletstuecke".....	Jadasson
Miss Ehret and Miss Tillie Weber.....	
5. Air from Suite in D.....	Bach-Wilhelmj
Violin Obligato.....	Herr August Jung
Violin.....	Mr. Wm. H. Rachau
Viola.....	Herr Franz Torek
Celli.....	Mr. Edwin T. Rice, Jr.
Mr. Frank Ehret.....	
Piano.....	Mr. Oscar B. Weber
6. Piano Solo, "Nachstueck," No. 4.....	Schumann
"Tremolo".....	Gottschalk
Miss Valentine.....	
7. Songs, "Wenn ich in deine Augen seh".....	Schumann
"Gelb rollt mir zu Fuesen".....	Rubinstein
Miss Bischoff.....	
8. Cello Solo, "Berceuse".....	Moszkowski
Mr. Edwin T. Rice, Jr.....	
9. Siegfried Idyl.....	Wagner
Violins.....	Herr August Jung
Mr. Wm. H. Rachau.....	
Viola.....	Herr Franz Torek
Celli.....	Mr. Edwin T. Rice, Jr.
Mr. Frank Ehret.....	
Piano.....	Mr. Oscar B. Weber
10. Aria, "Einsam in trüben Tagen," (Lohengrin).....	Wagner
Miss Bischoff.....	
11. "Wotans Abschied und Feuerzauber" (Die Walküre).....	Wagner
Miss Peters, Miss Laura A. Weber, Mr. Oscar B. Weber, Mr. Frank Ehret.....	

In point of execution this soirée far surpassed in artistic results the performances usually given by amateurs—in fact, it could successfully have rivaled even a good many professional concerts. Miss Bischoff was in excellent voice and she sang most charmingly. No wonder, therefore, that she was twice encored with enthusiasm. Clark, the well-known caterer, furnished an elegant supper, after which dancing took place until a late hour.

New Music.

WE have received the following musical compositions from Messrs. Willig & Co., of Baltimore:

INSTRUMENTAL.	
Moszkowski.....	"Spanische Tänze," Op. 12, Nos. 4 and 5
G. Lange.....	"Rustling Leaves," Op. 284
F. Bendel.....	"Invitation a la Polka" (four hands), Op. 113
Canter.....	"Little Velocity School"
Ide.....	"Ballad (left hand alone)"
Magruder.....	"Notes of Victory," Grand March
Magruder.....	"The Good Waltz"

VOCAL.	
Hewitt.....	"Daybreak," three-part female chorus
Hewitt.....	"Sunset," three-part female chorus
Rosenfeld.....	"Little Darling," song and chorus
Rosenfeld.....	"There's joy in heaven to-night," song and chorus

Ulrich's arrangement of Moszkowski's admirable Spanish Dances is well known in its foreign shape, and this reprint is fairly well done; the quality of the paper, however, is not of the best, and the engraving is a little slovenly in some places.

Lange's "Rustling Leaves" is another foreign reprint of no great technical difficulty, and is a pleasing *morceau de salon*. The melody would be more clearly defined by the use of marks of emphasis; these should be placed over the first notes of the second and fourth groups of demisemiquavers.

Bendel's vivacious "Invitation a la Polka" is the third and last reprint, and is really a very serviceable four-hand composition of light calibre.

The remaining pieces are copyrighted by Messrs. Willig & Co., and some of them are evidently curious publications. The "Little Velocity School" is a passable set of exercises for young pianists, and, curiously enough, is fingered according to the old, moss-covered English mode of fingering, *i. e.*, with a *cross* to indicate the thumb. No one has ever discovered why this mode was ever used, and it is very objectionable.

The "ballad for left hand alone" (but which "may also be played by two hands") is a most extraordinary work. It seems to be a compound of a nocturne, a march and a caprice, and it is difficult to tell what it all means. The title-page informs us that it is edited by J. A. Ide, from which we might infer a great many things. Perhaps the composer, with a modesty which cannot be too earnestly commended, chooses to seclude himself from

the public eye. We will not attempt to rudely disturb that seclusion, but Mr. Ide has our sincere sympathy.

"Notes of Victory" is a "Grand march composed expressly for His Excellency President Grover Cleveland" by James E. Magruder; it is neither better nor worse than all such pieces of hack work. The sevenths ascend and the major thirds entirely disappear, as usual, with a cheerful disregard for all musical rules; and, by the way, Mr. Magruder should be informed of the fact that the President of the United States does not bear the title of "His Excellency."

"The Good Waltz," by the same author, is a much better affair. It flows along smoothly and is rather melodious.

The two female choruses by Mr. Hewitt are rather pretty in a mild way, and will perhaps be quite useful for school exhibitions and kindred entertainments. As this was the author's design—as announced on the title page—he shall certainly be happy.

Mr. Rosenfeld's "Little Darling" is a minstrel song for solo and chorus, with a modest flute obligato thrown in without any extra charge. The solo is in triple time and the chorus is in common time, which indicates a noteworthy independence on the part of the composer.

The same author's "There is joy in heaven to-night" is just a little too much for ordinary mortals. The harmonic intervals run riot and crowd around in a perfectly reckless manner. It is "respectfully inscribed" to Mr. Ira D. Sankey. It will, therefore, be seen that even singing evangelists have their crosses to bear.

Paganini and Berlioz.

SIR—A fresh light has recently been thrown on Paganini's mysterious gift to Berlioz, giving an entirely different aspect to the well-known story of his enthusiastic generosity. It may be remembered Berlioz has related in his "Mémoires," that after the great violinist had heard his "Harold" and the "Symphonie Fantastique," he was so impressed with the work that he not only fell on his knees before Berlioz, but two days afterward sent to him a sum of twenty thousand francs, by way of showing his appreciation of the composer's genius, and also addressed to him some flattering remarks on his compositions. Paganini was a man of phenomenal meanness, and great surprise has always been expressed at this tale of his munificence. It now appears that the gift only came through Paganini, and that he was not the actual donor. Miss Ramann, who has translated the "Life of Liszt," says that the money in question was extorted from the violinist by Jules Janin, the editor of the *Journal des Débats*, on which Berlioz was the musical critic. Paganini was afraid of losing his prestige with the public, if this powerful paper should turn against him; so, by Janin's advice, he sent the sum mentioned to Berlioz. The gift was therefore by no means a voluntary one. This statement is, however, not quite correct. There has been lately published at Cologne an interesting work by Dr. Ferdinand von Hiller, entitled "Künstlerleben," one chapter of which is devoted to Hector Berlioz. I translate a paragraph, which will be found at page 88, relating to the Paganini gift:

"From the date of Berlioz's marriage, a succession of important events commenced for him. His active service in the art, as well as his critical and other duties, increased continually. The concerts, which he arranged in the second half of his thirty years in Paris, won for his compositions the approval of a numerous public, as well as the enthusiastic love of great artists. Foremost among them all is Liszt, who has never ceased to work for Berlioz, and upon whose compositions the French composer certainly exercised the strongest influence. Paganini also, after hearing one of his symphonies, showed him so much admiration that he fell on his knees before him. Surprising as was this, the whole musical world was still more astonished by the handsome present which he made him in the form of a bill of exchange for 20,000 francs. This from Paganini, of whose meanness the most unheard-of proofs were widely known. Without doubt the sum was paid out of the Rothschilds' treasury in Paris; yet the matter remained mysterious and almost incredible! Rossini gave me the key to this enigma, and I do not hesitate to communicate the same, as it can no longer be unpleasant to any one concerned in the matter. Armand Bertin, the rich and powerful owner of the *Journal des Débats*, had, through Berlioz himself, heard of the fanatic admiration of the famous violinist for his critic; he proposed to Paganini, because he admired the clever composer, to acknowledge himself (without bearing the expense) as the donor of the sum named. Paganini accordingly did what was required of him. 'Is it then true?' I asked of Rossini; are you sure, is it credible, or even possible?' 'I know it,' answered the maestro, with the seriousness that became him no less than the jesting merriment in which he generally indulged. No doubt others knew of this also. Some may doubt it, but I am convinced of the truth of Rossini's account of the transaction."

This recital of the late chief of the Cologne Conservatorium is, without doubt, the true explanation of a matter which has considerably exercised the musical world for the past forty years. The story of Paganini's generosity to the eccentric French composer is an evident myth; Dr. Ferdinand von Hiller's statement is so clear that, on the evidence he adduces, the old fallacy can no longer be maintained. Yours truly, P. C. EFPS.

—*Musical Standard.*

... The municipality of Florence has decided on affixing a memorial tablet to the house where the composer of "Il Barbiere" once resided in that city.

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THE MUSIC TRADE.

IMPORTANT LEGAL DECISION.

TRADE NOTES PREFERRED.

AN important order, which is likely to arouse legal controversy throughout the State, has been granted by Judge Boardman Smith upon the petition of the Receiver of the Ithaca Organ and Piano Company. The order directs the Receiver to pay from any funds coming into his hands trade notes bought of the company, upon which the company's agents had made collections, which collections had been used by the company, and had not been paid over to the holders of such notes. The order has created considerable agitation among the general creditors, who claim that no class of creditors is entitled to preference under the Receivership. The amount involved by the order is estimated at \$25,000. The importance of this decision will be recognized at once. Only after these trade notes, or notes representing the sales of instruments, have been fully paid can the creditors come in. If the sum does not exceed \$25,000 the creditors may save something, but if the estimate is not correct and the amount exceeds that sum, there will be very little left for the creditors.

Faithful Employees.

PERFECT confidence is the basis upon which the successful relations between employer and employee depend. The bookkeeper, the salesman, the traveling salesman, the clerk, all of them should enjoy to the utmost the confidence of the firm in whose interests they are employed, and this confidence should be reciprocated under all circumstances. Neither should this confidence be limited by the time during which the relations exist; it should endure. No higher compliment can be paid to a bookkeeper or salesman than the recommendation that he has never divulged the business secrets of any former employer, and, in fact, the commercial fabric would be seriously endangered if the feeling were not generally prevalent that former employees can be trusted as men of honor, who would not betray the firms who reposed confidence in them at one time.

The music trade unquestionably shows a list of names of men who represent the most trusted class of employees. The names are familiar to the trade and are synonyms of honor and faithfulness, representing a record of usefulness and success that can be pointed to with pride. Among them are Naham Stetson, Esq., of Steinway & Sons, and Mr. Felix Kraemer, two names as well known and as favorably known as the firm which is fortunate in the possession of their time and services. Where is there a more prominent instance of thorough identification with the interests and future of his principals than that of Mr. Gildemeester in his relations with Messrs. Chickering & Sons?

Men like Mr. McLaughlin and Mr. McGoughlin, as well as Mr. Brown, the bookkeeper, all with the Smith American Organ Company, are heart and soul devoted to the firm who enjoy their services.

How frequently the names of Mr. Currier, Mr. Northrop, Mr. Hollier, Mr. Thielberg, Mr. Ayres, Reardon and others, with the Mason & Hamlin Company, are mentioned by members of the trade as gentlemen who enjoy virtually the unlimited confidence of the company, and deservedly so, and it was only recently that we referred to the relations existing between Messrs. Sohmer & Co. and their two faithful lieutenants, Mr. Fahr and George Reichman.

If any one wishes to ascertain how implicitly a firm believes in an employee, let him inquire of the Hallet & Davis Company what their opinion is of their Mr. P. G. Guilford; or they should ask Mr. Emil Gabler what he thinks of his Mr. Wiegand; and so we can enumerate dozens of additional instances. Others that occur to us at present are: Mr. Neuendorff, with Wessell, Nickel & Gross; Mr. Kochman, with Behning & Son; Mr. Hudson, with Hazelton Brothers; Mr. Gottschalk, with Chickering & Sons; Mr. Baylies, with Augustus Baus & Co.; Mr. Thayer, with the Fort Wayne Organ Company; Mr. Warren, at the desk of the Estey branch in Boston; Mr. Northrup, with the W. W. Kimball Company, &c., &c., every one a trusted and faithful man. To these we may add Mr. Burchard and Mr. Gould, of Behr Brothers & Co.; Mr. Silkman, with C. D. Pease & Co., and many others.

The name of Augustus Baus reminds us especially of an instance in which confidence was never betrayed. Mr. Baus was with Behning & Son for years, and although immediately after leaving the firm he went into the piano business and competed with his former employers, he never has been known even to this day to betray the slightest secret entrusted to him during the days he held confidential relations with Messrs. Behning & Son. What a tribute to a man's character!

Occasionally, however, instances must be recorded which differ materially from those just quoted, and one which we must refer to, although with reluctance, relates to a gentleman who is evidently unaware of the damage he is inflicting upon his own future in the pursuance of his course. It is all ill-advised and may be inspired by some evil genius, but no matter what the cause may be, it is both unjust to himself as well as the firm he formerly was connected with to continue it. We refer to Mr. C. E. Woodman, formerly traveling salesman with C. C. Briggs & Co., of Boston. Mr. Woodman knows best why the relations that formerly existed between him and Messrs. Briggs were severed. There was nothing dishonorable about it; it was merely the result of an ill-advised act or a lack of judgment on his part (to which we are all liable) that induced Messrs. C. C. Briggs & Co. to dispense with Mr. Woodman's services. Incidents of that kind occur daily in commercial life without any subsequent personal estrangement, and they do not involve either party in acts that would be considered wrong. There is no reason why a salesman who has changed his position should endeavor by unfair means to direct the very trade he was enabled to secure through his former employers to his new employers. Business men, as a rule, do not pay a premium on that kind of salesmanship, but on the contrary, if they are shrewd men, would reject it even if it were offered with a bonus.

There was a time when Mr. Woodman traveled all over the United States for the Briggs piano, and he told every dealer whom he met that the piano he represented was unquestionably the best for the price in the market, and we know that Mr. Woodman meant what he said and conscientiously believed it.

Does he, or any other man endowed with good business sense, believe that the Briggs piano has deteriorated since Mr. Woodman left the firm? Does not a dealer to whom such a "fish" story is told immediately lose confidence in the man who relates it? C. C. Briggs & Co. have had so many months' more experience, and, if anything, have continued to improve their pianos, on the very principles which Woodman again and again enunciated to the dealers while he was traveling for Briggs. The fact that Mr. Carter left the Emerson Piano Company cannot be used as an argument against the present status of the Emerson piano. Most of the piano manufacturers are constantly experimenting and improving their pianos, and the departure of one or more men from the office of a firm is no indication that the piano is deteriorating, especially in the two instances quoted, as neither Mr. Carter nor Mr. Woodman is a practical piano maker.

These proceedings we refer to, and the betrayal of business secrets by former employees, do not pay in the long-run. These "confidential talks" relating to business affairs conveyed by former employees to others in order to make "points," are always retailed to the firms again. Men in the piano business whom Mr. Woodman has endeavored to secure for the firm he is now with—Lawrence & Son—and to whom he has been confidentially telling many things in reference to C. C. Briggs & Co. which he should never have uttered, have informed C. C. Briggs as rapidly as circumstances would permit.

Mr. Woodman must sell the Lawrence piano on its merits. The firm is one of the smallest in the country, being virtually conducted by young Mr. Lawrence, as the senior is the foreman of the finishing department at the Chickering factory, and that is his real business. If Mr. Woodman intends to build up the Lawrence piano he must not continue to refer disparagingly to Messrs. Briggs or the Briggs piano, as such a course can only injure him and damage the chances of the Lawrence piano. *This is sound and honest advice.*

The Briggs piano is established, and it will take all of Mr. Woodman's time to have the Lawrence piano recognized as the Briggs piano is to-day. He is a good salesman, and he can do a good thing for Lawrence & Son; but he must confine himself to the same excellent routine that he pursued when with C. C. Briggs & Co.

What an excellent example of lofty manhood is personified in Edward S. Payson, formerly with Henry F. Miller, and now with the Emerson Piano Company! We would stake everything in the indorsement of our opinion that the first advance any one would make to ascertain a secret known to him when he was with Henry F. Miller concerning that house would be rebuked most effectively. And that is the only correct course to pursue.

The Vocalion.

AT the request of the following eminent Bostonians, Mr. James Baillie Hamilton's "Vocalion" was heard at Boston Music Hall on last Wednesday evening, April 1: Rev. Phillips Brooks, Mr. Martin Brimmer, Mr. T. Jefferson Coolidge, Mr. John L. Gardner, Rev. E. E. Hale, Mr. Henry L. Higginson, Mr. O. W. Holmes, Jr., Mr. B. J. Lang, Mr. C. E. Norton, Prof. J. K. Paine and Mr. C. C. Perkins. An audience of about 1,500 persons, many of them distinguished in the worlds of music and society in Boston, attended the recital. Among them were the venerable John S. Dwight, E. Pierson Beebe, B. C. Porter, G. C. Munzig, Jere Abbott, Rev. C. A. Bartol and Rev. and Mrs. R. C. Waterson. Mr. S. B. Whitney was the organist.

At the conclusion of the program Rev. E. E. Hale made an address. The event was thoroughly successful, many of the persons present approving of the quality of tone produced and the general effects of the instrument.

We were present the day following at a private trial of the Vocalion, held at Music Hall.

The instrument has three manuals and pedals, is small in size and is intended to replace the expensive pipe-organ used in chapels and small churches. It is small, but its tone is of beautiful quality and surprisingly large in volume. The principle upon which it is made is very simple and is a successful effort to produce sounds in a manner similar to that by which the sounds of the human voice are produced. It blends perfectly with the singing voice and the instrument is no less valuable and competent for the purposes for which it was originated than it is striking in the ingenuity of its conception and in the skill with which it has been carried to a successful realization.

The "Vocalion" is made under the auspices of Mr. J. Baillie Hamilton and Mr. Archibald Ramsden, of Leeds, England, at the works of the Munroe Organ Reed Co., Worcester, Mass. The instrument which was exhibited last week has been shipped to Stafford House, London, the residence of the Duke of Sutherland, and after having being played there it will be sent to the International Inventions Exhibition, which opens next month at South Kensington, London.

The following extract from a Boston paper will, no doubt, please Mr. Hamilton and his friends:

Mr. James Baillie Hamilton, the "Vocalion" inventor, is quite a lion in Boston high social circles, having armed himself with numerous letters from distinguished people abroad, among them Cardinal Newman, which introduction, added to his singularly pleasing, gentlemanly address and fine intelligence, has made him the recipient of much social attention.

By the way, Mr. Hamilton is engaged to be married to a sister of the Marquis of Lorne, the son-in-law of Queen Victoria.

The Stencil Business.

It was our intention, after reading Mr. Blumenberg's article on the stencil business, to reply at length, interviewing the leading dealers and manufacturers, but from expressions made and letters received from the trade by us, we are more than ever inclined to the opinion frequently expressed in these columns, that the stenciling of pianos is a matter of import, and for consideration between the parties concerned, and should be left entirely alone by the trade press. Mr. Blumenberg was in error in stating that we had confessed ignorance on the question, as we probably know as much regarding it and parties who have from time to time engaged in it as does Mr. Blumenberg, but we did say that we were "neither for or against it," meaning in plain English that it was none of our business. The general belief in the trade seems to be that if let alone this question will naturally take care of itself, while if continually harped upon by trade journals, as an unpardonable sin it may and probably will do a great deal of injustice. We are of the opinion that, if he has not already, Mr. Blumenberg will in a very short time discover that he has stirred up a "hornet's nest" that may prove decidedly unpleasant, and the sooner he lets the matter alone the better for THE MUSICAL COURIER.

THE above is taken from the last number of our excellent contemporary the Chicago Indicator. It is, of course, simply a begging of the question, and for reasons that can easily be explained. Nearly every Chicago firm is in the stencil business, and, in fact, most of the constituents of Mr. Fox's paper are interested in that kind of business. We believe that nearly every Chicago organ manufacturer is stenciling. All of this we do not and cannot object to, but we, at the same time, reserve the right, for the sake and in the defense of the legitimate piano and organ business, to classify the stencil business. The Indicator cannot do that, for it is not an independent paper, and we knew this when we asked Mr. Fox to step forward and defend his position. All this is perfectly well understood in the trade both East and West. There is no necessity to mince matters.

Yesterday we received a call from one of the most prominent manufacturers of pianos who stencils—one of our Class 1.—and he approved of the position we took on the subject. He said he also was opposed to dealers who claimed to be manufacturers, and had not only no objection to the classification, but thought it was excellent, inasmuch as it defined the condition of the stencil business properly.

As to stirring up a hornet's nest, let us remind the Indicator that we have been stirring up many hornets nests, as that paper calls them.

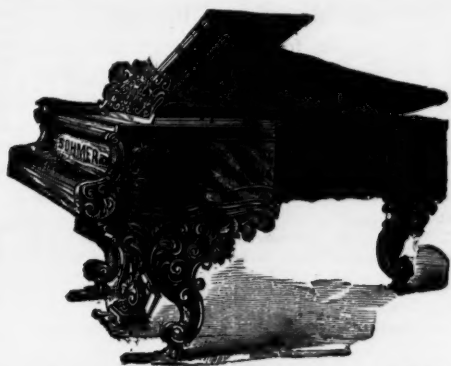
There was Beatty, a large hornet's nest, and dozens of other frauds that looked like hornets' nests. No uneasiness need to perturb the mind of the editor of the Indicator about matters that might prove decidedly unpleasant to us. What we have been doing has proved decidedly unpleasant to frauds in the music trade and decidedly pleasant to the legitimate trade, and it is the legitimate trade that we are determined to protect at the risk of offending every fraud in the music line.

This has been our policy in the past and will be in the future.

—J. A. Getze, who was, until a few years ago, for eighteen years the Weber agent in Philadelphia, is dead.

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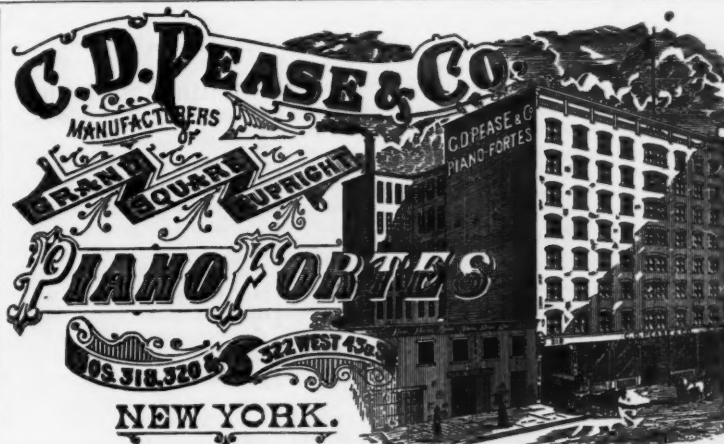
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The Orchestrone.

THE trade will be pleased to learn that Prof. M. Gally is now furnishing to his customers his orchestrone provided with many of the very desirable features that he has heretofore confined to his more expensive instruments. On account of the expense of a good automatic motor for the music sheet the orchestrone, in order to be placed at a low price, has, except for special customers, until recently been provided with a small crank for the sheet-motor. Although this was a good device, giving the performer full control of the movement, nevertheless there has been some prejudice against the "crank," simply from the fact that a hand-organ has a crank, and people are naturally prejudiced against anything having the least appearance of similarity, however different in other respects. Mr. Gally has ended this prejudice by providing even his smallest pedal orchestrone with a good and reliable automatic motor for the music-sheet, the instrument being played entirely by the pedals without any crank. There is a device for setting this motor to any desired metronome time, which time is accurately maintained whether the pedals are operated regularly or not. Aside from this the motor is under the control of the performer, so that if he pleases he can change the time at will, changing instantly to any other given time, or producing a bold accelerando or rallentando as desired. The perforated music for the orchestrone is prepared with the expression, the sheet automatically operating the stops and swells to produce effects according to the interpretation of the best musicians. However, for the gratification of those having musical taste and wishing to vary the expression, Mr. Gally has provided a device for shutting off at will the expression from the sheets, and with a number of small finger-keys the performer may substitute any expression he desires, although having no knowledge whatever of written music. Anyone now wishing to purchase the orchestrone can have at a small cost these valuable additions. Professor Gally keeps constantly on hand a variety of his instruments at his place, 76 Fifth avenue, where all are welcome to see and hear, whether they desire to purchase or not. For anyone who is pleased to hear good music and wishes to see how it can be produced without study or practice, it is certainly worth their while to call and see and hear what will certainly surprise them.

Shrewd.

HERE is an account of a shrewd business transaction: A H. Hammond, of Worcester, Mass., bought in the old E. P. Carpenter matters for \$3,500. He sold the plant, &c., to the Worcester Organ Company for \$25,000. The young men constituting the company paid him \$8,000 and for the balance he took judgment demand notes. Of course, it is easy to understand who really controls the Worcester Organ Company and this again verifies what has frequently been pointed out by us, viz., that Hammond, who is furnishing reeds to reed organ manufacturers, is virtually competing with them in the organ business. The question is, can they, the reed organ manufacturers, compete with him? It is necessary that this condition of affairs should be known.

Things Mixed in Chicago.

WE received the following dispatch from the editor of *Music and Drama*, Chicago, which we printed in our last week's issue:

CHICAGO, Ill., March 31.

Editors of the *Musical Courier*:

I issue a paper this week. The trade stand by me, and the freeze-out game did not work. Have written you.

C. M. OSTRANDER.

Subsequently we found the following in *Music and Drama* of Chicago:

Mr. C. M. Ostrander has severed his connections with this paper, and is not authorized to make collections, receipt bills or represent the *Music and Drama* in any capacity. All communications should hereafter be directed to the *Review Printing and Publishing Company*, Chicago, Ill.

And last Monday we received this, sent by C. M. Ostrander:

SPECIAL NOTICE.

Chicago Music and Drama must not be confounded with *Music and Drama*, a Sunday publication, issued by the *Review Printing and Publishing Company*, of this city. Our correspondents are particularly requested to address all communications, whether designed for the business office or editorial rooms, simply as follows: "Post-office Box 168, Chicago, Ill." This will avoid all errors in the delivery of the mails.

From the above it will appear that there is one paper published in Chicago called *Music and Drama* which says that C. M. Ostrander has no connection with it, and another paper published in the same town, called *Chicago Music and Drama*, which says that it has nothing in common with *Music and Drama*. All this is fearfully and terribly mixed. We have a little account against C. M. Ostrander which has been standing nearly one year, and which we cannot collect. Will Mr. O. not tell us where to collect it? Shall we apply at *Music and Drama*, or at *Chicago Music and Drama*? Things are so mixed in Chicago we do not know what to do. Maybe our friend Fox can advise us.

Smith American Organ Company.

IMPORTANT changes have taken place with the Smith American Organ Company, since April 1, involving a new disposition of the personnel of the company. Mr. George T. McLaughlin, formerly the manager of the Kansas City branch house of the company, has been called to the main office at Boston, to assume the duties formerly performed by Mr. S. D. Smith, president of the company. Mr. Smith does not retire from the active direction of the policy and business of the company, but has delegated all the details of his work to Mr. McLaughlin, whose management of the Kansas City branch has given remarkable satisfaction to the company, and is the direct cause of his advancement. Mr. McLaughlin has now been seven years with the Smith American Organ Company, and the company places the utmost reliance on his integrity and ability. Mr. F. B. Underwood, who has occupied confidential relations with the company for many years, will probably retire.

From the files of certificates of corporations in Massachusetts we copy the following:

SMITH AMERICAN ORGAN COMPANY.—Certificate filed March 14; Treasurer, E. W. Smith; fixed capital, \$250,000; capital

paid in, \$250,000. Assets—Real estate, \$34,300; machinery \$13,224; cash and debts receivable, \$354,739; manufactures, \$69,805; total, \$472,070. Liabilities—Capital stock, \$250,000; debts, \$193,099; reserve, \$28,970; total, \$472,070.

It may not be generally known that by far the greater part of the debts represented in the certificate is due to members of the company. The Smith American Organ Company is, financially speaking, one of the real substantial institutions of the music trade.

Communication.

THE following letter from the Ludden & Bates Southern Music House has been received:

SAVANNAH, Ga., March 29, 1885.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—Your comments in your issue of 25th, concerning our 600-organ contract with C. B. Hunt & Co., are entirely unnecessary after the plain statement of facts which we have given you. Your questions imply that we are still guilty of untruth, and, although we can but deem them impertinent, yet we will answer, even though it leave you without so much as a "peg to hang your hat on."

You ask, "Was a contract made with Mr. Bailey, or was it made with him subject to the approval of Mr. Hunt?" To this we reply: Our contract was made with Mr. Bailey and is signed (by him) C. B. Hunt & Co. and was not subject to the approval of C. B. Hunt.

Your second question is: "Was there any signed contract in existence at all on the day when the 600-organ contract appeared in THE MUSICAL COURIER (February 11)?"

To which we reply that the contract above mentioned was drawn and signed January 27, 1885. Said contract is now in our possession and has been seen by Mr. De Volney Everett, and also by Mr. Gottschalk, with Chickering & Sons, to both of whom we refer you in satisfaction of any doubts that you may still entertain.

To your insinuations that since the publication of your six-hundred-organ article we have either made a new contract or modified the original one, we say that the original contract, made January 27, stands intact, nor have we made any new contract or agreement or promise whatsoever with C. B. Hunt & Co. since said date.

"Facts are stubborn things," and in this case they clearly prove that you have been "too previous," and for your "False Statements" concerning ourselves you certainly owe us an out-and-out retraction, which you can in honor do no less than give.

Very respectfully,

LUDDEN & BATES,

Southern Music House.

[If we have been mistaken we humbly apologize. However, if Mr. Bailey considered the contract *bona fide*, why did he express his doubts that Mr. Hunt would agree to it? Why did he tell a gentleman while he was on his way to Boston that he doubted whether Mr. Hunt would agree to deliver those organs at thirty (30) dollars a piece? We do not accuse Ludden & Bates in this instance, but it is one of those links in the chain of evidence in our possession for which they are not responsible, and yet there it is.

We had no misunderstanding with any one in this matter. We were incensed that our columns were utilized for illegitimate purposes, and we will not permit such a thing if we can help it, and if it is done without cognizance on our part we intend to repudiate it as soon as we discover it. If the contract in question was a *bona fide* one, Mr. Bailey had no reason to doubt that it would be executed.]

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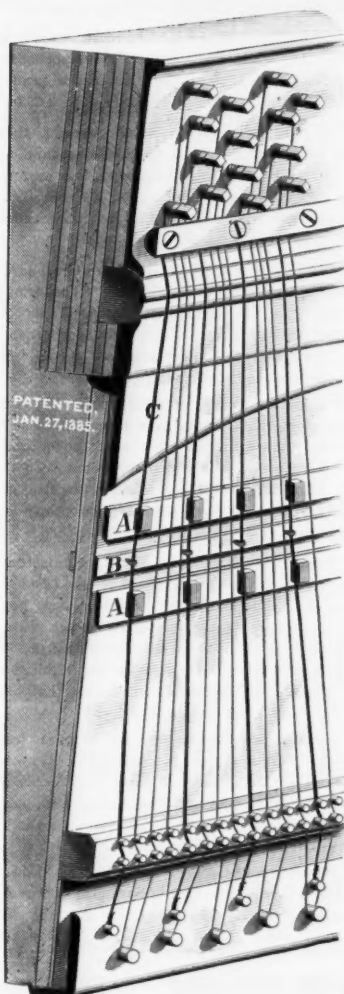
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THE "BEHR" HARMONIC UPRIGHT.

THE prolongation of the vibration of the strings, especially of uprights, has always been sought for. One of the advantages of a first-class piano over an instrument of lower grade is increased singing capacity, and in conjunction with this we generally find an improved quality of the tone. That is, the two usually go together. This is due, in the first place, to a scale mathematically drawn correctly; next, to superior quality of the material used in the construction of the instrument and the correct adjustment of the same, and lastly, to the experience and excellence of the labor bestowed upon it. Combined, these points properly observed and practically carried out, make a first-class piano. And yet we frequently find persons who are making first-class pianos, dissatisfied with the quality of the tone and with the singing capacity of the strings in the middle and treble parts of uprights especially.

Mr. Gmehlin, of Behr Bros. & Co., the inventor of the Harmonic Upright Piano, has been experimenting to improve this condition of things, and has succeeded in making a piano of wonderful singing capacity, extraordinary tone, excellent in quality and powerful in volume.

The invention consists of an extra string (C) next to the three



strings of the tri-cord, but on a lower plane and consequently not struck by the hammer. This extra string vibrates in common with the three strings of the octave above it, the prime vibrating with its octave and super-octave producing the correct overtone vibrations. The volume of tone thus produced is remarkable, the reverberations of the notes giving the piano a most singular singing capacity. The extra string passes through an agraffe attached to a bridge (B) fastened upon the sounding-board dividing the string into two equal parts. The bearing of the extra strings, being in the opposite direction of those of the scale proper, gives the sounding-board additional firmness. A buff damper (A), operated by a separate pedal, stops the vibrations of all the strings except those that are struck by the hammers, consequently avoiding confusion of tones.

It will be seen that the resources of the piano are greatly increased by this ingenious invention of Mr. Gmehlin. Neither are the tuner's bors enhanced, as the additional string can be easily drawn up, while the additional pin is nickel-plated to distinguish it from the regular tuning pins.

The number of the patent is 311,243.

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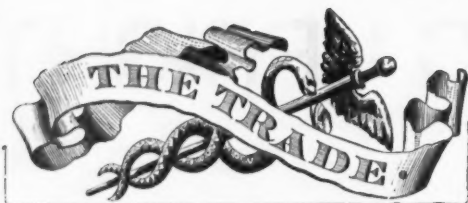
Italian Violin for sale at the office of THE MUSICAL COURIER, 25 East 14th Street, New York.

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Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.



—F. Connor's pianos are gaining in reputation every day.

—Clement & Van Metre, of Fremont, Neb., have removed to Omaha.

—Judgment for \$132 has been entered against D. W. Jagger, of Newburgh, N. Y.

—Mr. Archibald Ramsden, of Leeds, England, returns to Europe on Saturday week. He will return to this country in a few months.

—Patent No. 314,012 has been granted to M. Gally for a mechanical musical instrument; also patent No. 314,195 to F. Polster for a piano action.

—The new factory of Guild, Church & Co., South Boston, is completed and now is under roof. For full particulars see later issues of THE MUSICAL COURIER.

—The Lindenman Piano Company have moved into their new warerooms near the Ried Building, Cincinnati, last week, and John Church & Co., of the same city, expect to occupy their new and elegant warerooms about May 1.

—Mr. L. E. Thayer, of the Fort Wayne Organ Company, was in New York and Boston last week. He leaves for Europe on the steamship Elbe on May 6. The factory in Fort Wayne has been enlarged by the addition of a building 40x67 feet.

—Carl Hoffman, the enterprising music dealer in Leavenworth, Kan., has just composed two fine pieces of music, entitled "La Papillon," and "The Blizzard Galop." They are of moderate difficulty, showy and brilliant. The John Church Company, of Cincinnati, publish them.—*Musical Visitor*.

—Mr. Emmons Hamlin, of the Mason & Hamlin Company, is very seriously ill, suffering from double-pneumonia. He is at the Parker House, Boston, and the physicians are in doubts as to his recovery. Mr. Hamlin is about fifty-seven years old. Mr. Lowell Mason has been ill at his residence in Orange, N. J.

—Haines Brothers have removed from Fifth avenue to the ground floor of No. 41 Union Square, corner of Broadway and Seventeenth street. The location is choice and on the most frequented line of travel in the city. We consider the change an excellent move, worth thousands of dollars in advertising.

—Mason & Hamlin organs will be exhibited at the International Inventions Exhibition, London. Mr. Metzler, the London agent, has charge of the exhibit.

—The new case-factory building of C. S. Stone, of Erving, Mass., erected in place of one destroyed by fire, will be much larger and exactly suited for the purpose intended.

—The factory of Messrs. Chickering & Sons, in Boston, is running on full time, and with a full complement of workmen. Many fancy styles of uprights and parlor grands are in work, some of them being of exquisite style and character.

—The new scale Mason & Hamlin upright, style 5, just completed and of which several specimens are now on exhibition at the New York and Boston warerooms, is a medium-sized instrument, possessing a round and noble tone with a remarkable carrying capacity. The piano is in all respects excellent and reflects credit upon its makers.

—J. H. Robbins & Son, of Portland, Ore., have arranged for the sale of the Hallet & Davis pianos. The firm has written to the effect that the instruments received are thoroughly satisfactory and sure to please. They call them "rippers," and so do we. The Hallet & Davis pianos are among the most reliable instruments made in this country at present.

—Mr. Horace Wilcox, president of the Wilcox & White Organ Company, Meriden, Conn., is president of the new Meriden and Cromwell Railroad, which was opened for business last Monday. The road runs from Meriden to Cromwell on the Connecticut River, connecting with the steamers on the river at that point for New York, &c. It gives the Meriden people an independent freight line.

—The celebrated Bechstein pianos, manufactured by C. Bechstein, Berlin, will not be exhibited at the London International Inventions Exhibition, as the committee, according to Mr. Bechstein, did not set apart sufficient and proper space for the exhibition of his pianos. There is no doubt that the Bechstein pianos should occupy a prominent position at an exhibition of that kind. The Prince of Wales, President of the Exhibition, has fixed Monday, May 4, for the opening day.

—Fernando de Anguera, now with Wm. H. Johnson, Halifax, N. S., is "raising the wind" down East. He recently played at a concert at Moncton, N. S., and the *Transcript* of that city says: "What he does not know about piano playing is scarcely worth knowing." Ferd. is a good salesman and has an excellent opportunity now to advance himself.

—Mr. Sisson, of George Steck & Co., and Edward Anguera, of William Knabe & Co., were in Savannah last week. Mr. D. W. Reinhart, of W. L. Zimmer & Co., Petersburg, Va., was in New York and Boston last week, and F. F. Scanlan, proprietor of the

New England Piano Company, was in town. Mr. Crosby, of the New England Organ Company, is in Iowa. Mr. Samuel Hazelton, of Hazelton Brothers, returned from Boston on Saturday. Mr. Levi N. Young, of Schenectady, Mr. Geo. S. Wheeler, of Nashua, N. Y. and Mr. W. B. Lane, of Goldsboro, N. C., were in town.

—Colonel Moore, formerly of the Emerson Piano Company, Boston, has arranged to begin the manufacture of pianos. The factory will probably be located in Cambridgeport. We would not be very much surprised to find Mr. George W. Carter actively engaged in selling the new piano which is to be. It will be an upright, of course.

—D. P. Faulds, of Louisville, Ky., has been East and arranged with his creditors for an extension. The terms are satisfactory to all parties concerned. The creditors are: Chickering & Sons, Ernst Gabler & Brother (both of whom have been secured by real estate), Grovesteen & Fuller, Zoebisch & Sons, Wm. A. Pond & Co., Wm. A. Wheelock & Co.; Mason & Hamlin Company, Smith American Organ Company, New England Organ Company, Oliver Ditson & Co. The liabilities were \$39,000 and assets \$101,000. Mr. Faulds enjoys the confidence of his creditors, and as one large firm said to us: "He can get all the instruments here on time that he needs."

—Mr. Wm. B. Tremaine, of the Mechanical Organette Company, sails for Europe April 16 on the City of Richmond, Inman Line. The Mechanical Organette Company's instruments will be exhibited at the International Inventions Exhibition, London.

INTERESTING NEWS.

SAMUEL JOHNSON was appointed receiver of the property of Harry E. Freund by Judge Hall, in the City Court, on March 28, in supplementary proceedings begun by Frederick J. Kneuper, as a creditor against Mr. Freund as a judgment debtor.

John L. N. Hunt was first appointed receiver on March 13, but as he refused to accept the position or to qualify, the order was vacated, and, on the application of Montague L. Marks in behalf of Mr. Kneuper, Mr. Johnson was made the receiver in \$250 bonds. Mr. Kneuper was allowed \$30 as costs. R. N. Waite appeared for the judgment debtor.

The sign "To Let" is displayed at the office formerly occupied by Freund and *Musical and Drama*.

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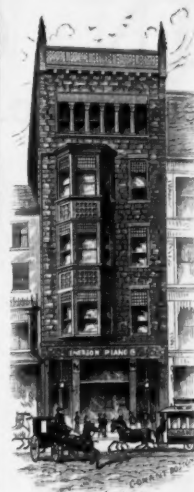


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From the Cincinnati Times-Star, Jan. 16, 1893.

Dr. Maas always uses the Artist Grand of the HENRY F. MILLER make, upon which he is able to accomplish wonders. Frequently he held a single note in the melody through a dozen bars of harmonic chords, and the note still rang out clear and strong at the close.

From the Boston Transcript.

The MILLER Pianos fulfilled their part in the performance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

No better concert Piano has ever been heard here.

From the Chicago Times.

The Piano was extremely satisfactory, both in point of brilliancy and fullness of tone.

From the Boston Herald.

The quality of tone will not soon be forgotten. The beautiful melody was sung by the Piano with as much expression as a great artist could give it with the voice.

From the St. Louis Spectator.

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From the Musical Courier, New York.

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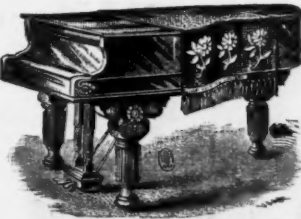
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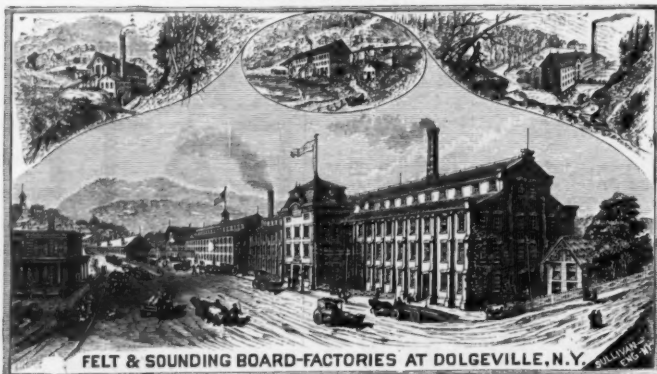
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